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by

David S. Asbury

2005

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**20th Century Neo-Romantic Serialism: The Opus
170 *Greeting Cards* of Mario Castelnuovo-Tedesco**

Committee:

Adam Holzman, Supervisor

Andrew Dell'Antonio, Co-Supervisor

Robert A. Duke

Roger E. Myers

B. David Neubert

James Westby

**20th Century Romantic Serialism: The Opus 170
Greeting Cards of Marlo Castelnuovo-Tedesco**

by

David S. Asbury, B.M., M.M.

Treatise

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Dedication

To Angela,

Where to start? What to say? There simply are no words.

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20th Century Romantic Serialism: The Opus 170 *Greeting Cards* of Mario Castelnuovo-Tedesco

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David S. Asbury, D.M.A.

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Supervisors: Adam Holzman & Andrew Dell' Antonio

Mario Castelnuovo-Tedesco's Opus 170 *Greeting Cards* is a cycle of 51 pieces that span the last two decades of the composer's life. Intended as musical gifts for his friends and colleagues, he devised a system for assigning each note in the alphabet two musical counterparts using ascending and descending chromatic scales and wrote works that derive their principal themes from the recipient's name or names. The *Greeting Cards* are scored for a variety of solo instrument and duo settings, 20 of which were written for the guitar and are the primary focus of this treatise that will have format consisting of Castelnuovo-Tedesco's biography, an overview of Opus 170 and an examination of specific works. The opus 170

Greeting Cards offer insight into the stylistic traits that characterize Castelnuovo-Tedesco's music and historical perspective regarding many of the world's leading musicians from the 1950's and 1960's. Research for the treatise has included investigation of published and non-published materials, interviews with those recipients who are still living and musical analysis of the select representative works. Castelnuovo-Tedesco was one of the most influential and important musicians of the 20th century. His legacy as a composer and teacher is one that has been largely overlooked in modern scholarship where the common practice of atonal serial composition dominated all other musical styles, especially in academic circles. Castelnuovo-Tedesco always maintained tonal frameworks and a melodic lyricism in his music that in turn caused critics to dismiss him as being unworthy of serious consideration. This treatise, through the examination of one element of the composers work, seeks to help change a general perception that his style, through its conservatism, lacked currency and inventiveness. The *Greeting Cards* have to date not been studied collectively, leaving a formidable gap in our understanding of the compositional mechanisms employed by this influential and important composer.

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PART I

BACKGROUND AND OVERVIEW

Introduction

The name of Mario Castelnuovo-Tedesco is one that is closely connected to the guitar. He created a substantial corpus of works for the instrument, many of which have become part of today's standard repertoire. He had an enduring collaborative relationship with Andrés Segovia that not only helped catapult him to world fame, but also shaped public perceptions about his music. He is broadly viewed as a stylistically conservative 20th century romantic, but while there is an element of truth to this description, it is important to note that Castelnuovo-Tedesco was a composer capable of stretching his own stylistic range. Examination of his entire compositional output reveals frequent and regular experimentation with various techniques favored by the most highly regarded composers of the early 20th century. For instance, polychords, brief polytonal episodes and progressions moving at the interval of the tri-tone are part of the inventive musical language of *Coplas*, Castelnuovo-Tedesco's cycle of songs, scored for voice and piano written. Examples of these sorts of harmonic experimentation are rare in guitar works however, where the influence of Segovia was pervasive and pushed the composer towards

more conservatism type of tonality. The *Concerto in Re* is a work that typifies the conservative side Castelnuovo-Tedesco's style that Segovia so admired.

There are, however, some works written for the guitar which were not written for the Spanish Maestro. Most notable among these, in terms of greater stylistic modernism, are the guitar pieces featured in the Opus 170 *Greeting Cards*. Comprising 51 works, primarily single movement miniatures, the cycle includes 20 pieces scored for solo guitar, of which only one, the *No. 5, Tonadilla*, was written for Segovia. Collectively, these works reflect the experimental side of Castelnuovo-Tedesco's style, especially when compared to his other works for the guitar. Modernism in this case is achieved through the composer's unique brand of serialism, based upon a method that created pitch sets by establishing a relationship between *Greeting Cards* recipients' names and ascending and descending chromatic scales. In jest, but on more than one occasion, Castelnuovo-Tedesco compared his "alphabetical" method with "Schoenberg's dodecaphony". He recognized and appreciated the genius and importance of Schoenberg's contributions while never desiring to mimic his colleague or abandon tertian-based tonality. The *Greeting Cards* must be considered a small experiment in serialism as they represent a mere fraction of Castelnuovo-Tedesco's entire body of works. However, his persistence in

composing these works, the respect he held for their dedicatees and his use of these works as a teaching tools¹ reveal his commitment and dedication to this experiment.

There are many of examples of harmonic and melodic daring in the song, piano, chamber, orchestral and operatic literature, as well as in those featuring the stylistic conservatism associated with works for the guitar. In the spirit of collaboration, Castelnuovo-Tedesco exhibited a willingness to let the style of his compositions be influenced by the musical tastes of those commissioning the works. Because the works written for Segovia represent a small, but the most often heard, percentage of the composer's total output, the question of whether or not judgments about the style and quality of his works as a whole have been made with fairness and accuracy arises.

The Opus 170 *Greeting Cards* is a cycle of 51 so-called "alphabetical" pieces that span the last two decades of the composer's life. They are works that were intended as musical gifts for his friends and colleagues. Having devised a system for assigning each note in the alphabet musical counterparts, the *Greeting Cards* derive their principal themes from the recipient's name or names and are scored for a variety of

¹ Personal interview with Ronald Purcell, a former student of Castelnuovo-Tedesco and the recipient of *Greeting Card No. 38, Fantasia sul nome di Ronald (1932) e Henry (1659-1695) Purcell*.

solo instrument and duo settings. The 20 *Greeting Cards* that are written for the guitar are the primary focus of this treatise, along with a contextual study of select others representative of the remainder of the opus. These works are examined in detail in the following pages. This body of work offers insight into the stylistic traits that characterize Castelnuovo-Tedesco's music and historical vignettes capturing elemental features of many of the world's leading musicians from the 1950's and 1960's. The treatise broadly examines the entire opus from both historical and analytical perspectives before narrowing into a detailed study of representative pieces. The *Greeting Cards* have, to date, not been studied collectively, and so it is in this spirit that the treatise aims to broaden the understanding of the compositional mechanisms employed by this influential and important composer.

Research History and Methodology

My initial interest in investigating the Opus 170 *Greeting Cards* came as an offshoot of research focusing on Castelnuovo-Tedesco's song cycle *The Divan of Moses-Ibn-Ezra* and at the suggestion of Dr. James Westby,² with whom I had been in contact regarding the song cycle. My knowledge of the *Greeting Cards* at that time, with the exception of the *No. 5, Tonadilla* which was well known to me, was limited to a vague awareness of the existence of the collection and colored by the opinions of some guitar colleagues who felt that its contents were strange and not worthy of serious consideration. Dr. Westby spoke of the vastness of the collection of the *Greeting Cards* and of the richness of their histories, but had little experience with the works as a whole. I acquired scores for the opus and began the process of studying the works under a veil of skepticism and suspicion regarding their quality and quickly discovered the cause of the negative reputation the *Greeting Cards* held among my fellow guitarists and fans of Castelnuovo-Tedesco's guitar music. The random nature of the thematic material used in these works was hard to learn and unlike that of the music of Castelnuovo-Tedesco that I knew.

² James Westby is widely regarded as one of the leading scholars of the music and life of Mario Castelnuovo-Tedesco. Dr. Westby earned his Ph. D. in Historical Musicology at the University of California, Los Angeles where wrote a dissertation entitled *Castelnuovo-Tedesco in America: The Film Music*.

Had Dr. Westby not piqued my interest in these works and my investigation been of a more casual nature, I may have come to conclusions about the *Greeting Cards* that were similar to those of its detractors. As my familiarity with the works grew, so did my belief in their importance as I recognized the stylistic traits and quality of Castelnuovo-Tedesco's voice in this different melodic setting.

The process of researching the works was one that, through the broadness of its scope, was complicated and time consuming. Some of the recipients of these *Greeting Cards* are still living at the time of this writing; all of them were asked to relate details surrounding the receipt of the compositions written for them either through personal interviews or a questionnaire.³ Acquiring information about the *Greeting Cards* and their recipients proved especially challenging in some instances and

³ Following is a list of general questions contained in the questionnaire, other questions pertaining to the specific works were also typically included.

1. How did you meet Mario Castelnuovo-Tedesco?
2. How well and in what capacity did you know him?
3. Did you premiere the work? If so, when and where did that performance take place? Was the Maestro in attendance? If not, did you ever have the opportunity to play the piece for him?
4. Have you recorded the work? If so, has it been commercially released?
5. What are your impressions of the work?
6. Did the composer attempt to express elements of your personality into the piece?
7. Did you correspond regularly with the composer? If so, do you still possess any letters etc. that might be pertinent to my research and would you be willing to share the content of those letters with me?
8. Are there other matters of interest regarding the work specifically or Castelnuovo-Tedesco generally that you think may be helpful to my research?
9. Can you provide me with or lead me to biographical information of yourself? This information will be used to contextualize the work.

surprisingly easy in others. I conducted investigations of primary sources in the most important collections with holdings pertaining to Castelnuovo-Tedesco, including those at the Library of Congress, University of California at Berkeley and the University of South Carolina.

The process of formal and harmonic analysis of each of the works was done in a thorough and exhaustive manner in order to achieve consistency throughout the document, and accurately to consider the *Greeting Cards* written for guitar as a whole.

Biography

Mario Castelnuovo-Tedesco was born in Florence, Italy, April 3, 1895, and died in Beverly Hills, California, March 16, 1968. An extraordinarily gifted and prolific composer, his prominence and legacy continue to be more fully appreciated as the breadth, scope and quality of his works are highlighted through scholarship and a constant presence on concert stages worldwide. He led a life rich with close personal relationships and professional and artistic success. He is described as a kind, generous and thoughtful person of seemingly boundless energy by those who knew him best. The Opus 170 works bear witness to his appetite for cultivating and sustaining associations with a wide circle of friends and contacts. Taking care of his correspondence was part of his daily ritual, and he produced a voluminous body of letters, cards, telegrams and the like, now housed in various important collections worldwide. ⁴

-
- ⁴ Correspondence to Tedesco is housed in an unprocessed collection at the Library of Congress. Letters from Tedesco to various recipients can be found in the Segovia archive in Linares, Spain., The University of California Music Library at Berkley, The University of South Carolina Music Library at Columbia, the Almeida and Moldenhauer archives at the Library of Congress

The Childhood Years

The household of Amedeo and Noemi Castelnuovo-Tedesco (Mario's parents) was part of the wealthy Florentine merchant class. In an environment of opulence and nurtured by his mother, Mario thrived. He first studied the piano at home with his mother, later enrolling at the Cherubini Conservatory, where he was awarded a diploma in piano performance at the age of fifteen. Having completed that program, he continued his studies at the conservatory and turned his attention toward composition under the guidance of Ildebrando Pizzetti. In later years, the composer pointed to the influence of Pizzetti as being foremost in the development of his own musical voice.⁵

Castelnuovo-Tedesco published his first piece in 1909; it is scored for piano and entitled *Cielo di Settembre*, and the influence of Debussy (through Pizzetti) is notable. The work blends atmospheric and functional harmony into a familiar fabric that some critics described as "post-impressionism". In 1914, the composer caught the attention of Alfredo Casella, composer and touring concert pianist, who began programming Castelnuovo-Tedesco's works and remained a loyal and devoted interpreter throughout his career.

⁵ Letters from Castelnuovo-Tedesco to Eugene Escovado (held at the University of California at Berkely), Nick Rossi (University of South Carolina) and Hans Moldenhauer (Library of Congress).

The Interwar years

By the onset of the First World War, Mario Castelnuovo-Tedesco was quickly becoming recognized as one of Italy's most important new musical voices. He won numerous competitions and forged relationships with the world's most influential musicians in the era between the wars. He also established relationships with some of the most important publishing houses in Europe. Castelnuovo-Tedesco married Clara Porti in 1924, and their marriage was, by all accounts, loving and respectful. Their two sons both went on to successful professional careers in the United States.

1926 marked Castelnuovo-Tedesco's first major success for the stage with the premiere of *La Mandragola* (the Mandrake), an operatic setting of a text by Machiavelli that he composed in 1923. During the 1930's, along with Casella, the composer enlisted Jascha Heifitz, Arturo Toscanini, Gregor Piatigorski and Andrès Segovia, among others, as a list of notables interpreting his music. *Bacco in Toscana* (Bacchus in Tuscany), his most widely performed operatic work, premiered at La Scala in 1931 to wide acclaim. The productive era of the 1930's ended with the composition of the *Concerto #1 for Guitar and Orchestra*, arguably the composer's most widely known work. Segovia had first approached Castelnuovo-Tedesco in

1935 with the idea of writing a concerto for the guitar. The work was premiered in 1939 in Montevideo, but was not heard live by the composer until 1942, prompting him to reflect, "it had a strange effect on me, this 'creature' of mine out in the world without my benediction".⁶

The United States

Of Judeo-Spanish ancestry, Castelnuovo-Tedesco was forced to flee Italy in 1939 when the Fascists began persecution of the Jews. He moved his family to the United States, staying for a time in Larchmont, New York, before settling permanently in Beverly Hills, California. There, in 1946, he became a naturalized citizen. Intellectually curious and a student of history, he noted the parallels between his plight and those of his ancestors who had fled Spain in the 15th century during the inquisition.⁷

Professionally and personally, life in the United States presented new challenges. Like other émigré composers, he at first struggled to find the number and type of commissions he had become accustomed to in Europe. The musical scene in California proved to be paradoxical in that it attracted great musicians and yet could not sustain them collectively in the composition of art music. He turned to teaching and the film industry

⁶ Un Vita di Musica

⁷ Letter from Castelnuovo-Tedesco to Nick Rossi dated

as a means of augmenting his income, excelling at both. A devoted teacher, the list of people who studied with him is impressive in its size and quality.⁸ Many of the Opus 170 dedicatees were his students. The works examined in this treatise all date from the American period and collectively offer a professional and personal view of the composer.

While perhaps best remembered at present for his solo guitar music, Castelnuovo-Tedesco composed works in many genres. Included among them are operas, oratorios, orchestral music, music for films, ballet scores, choral music, chamber music, cantatas and concertos, as well as music for solo piano, various bowed string instruments and harp, most of which were catalogued in his lifetime.⁹ Castelnuovo-Tedesco also wrote a two-volume autobiography covering his life up to 1961, "Una vita di musica,"

⁸ A currently unpublished list of students who worked with Mario Castelnuovo-Tedesco is being compiled by James Westby at the time this writing

⁹ *Catalogue of Works by Mario Castelnuovo-Tedesco* (Brooklyn, N.Y., 1977)

Opus 170 Overview

The Opus 170 *Greeting Cards* date from Castelnuovo-Tedesco's American period. They are intended to be "musician's music" and as such have the added dimension of inside knowledge shared between the player/recipient and the composer. Elements and/or restrictions of the compositional method are unheard by the casual listener, but will provide profound insight into the study and interpretation of the work for the performer.¹⁰ The analyses of these works will focus on Castelnuovo-Tedesco's ability to transform seemingly disjointed thematic material into lyrical and memorable melodies as well as his use of classical formal structures as vehicles for the composing process. He held a view, publicly at least, that these works were of little significance, and yet he persisted in writing and publishing them. In several instances he expressed mild annoyance at the attention that these works received, hoping perhaps (not saying in any case) that this level of interest could be reserved for his larger works. He stated on several occasions that it was his intention to capture some of the essence of each recipient's personality in these works.

¹⁰ Incidences similar to this type of composition have been crafted by composers throughout the history of western art music. J. S. Bach's *Art of Fugue* and Alban Berg's *Lyric Suite* are two of the most notable examples.

The forward notes to Opus 170, #6, written by the recipient Sigfried Behrend, illustrate this point.

"The *Rondel*" forms the sixth part of a Suite called *Greeting Cards* written for a group of his "favorite interpreters" (for different instruments of course). Other pieces in the Suite are: *Serenatella* for Violin and Piano, dedicated to Heifitz; *Valse* for Cello and Piano, dedicated to Piatigorsky; *Tonadilla* for Guitar, dedicated to Segovia; *Mirages* for Piano, dedicated to Geiseking.

The different pieces of this Suite are connected with the names of the artists to whom they are dedicated, following a special "alphabetical system", based on the ascending and descending chromatic scale.

The composer used all the "little tricks" of the twelve-tone system (inversions, retrogressions etc.) and tried to give a "psychological portrait" of the different artists."¹¹

The alphabetical system devised by Castelnuovo-Tedesco for these works has an elegant and simple design. The idea is that a 2-octave chromatic scale has the same number of musical tones as the alphabet has letters. He assigned each letter a tone, typically beginning with the letter A and the tone A2 (a minor tenth below middle C) in the ascending version, moving up both the scale and the alphabet in the same manner. The descending version attaches the letter A to the tone A4 (a major sixth above middle C) and moves downward.¹² Castelnuovo-Tedesco used

¹¹ Forward notes to Opus 170, #6, by Sigfried Behrend, Bote & Bock, Berlin, 1957.

¹² Note that the guitar is notated in treble clef and transposes one octave below the notated pitch.

English, Italian, Portuguese and Spanish versions of the alphabet to set these works. The Italian version, which has 25 letter-tone assignments (the letter J is omitted), is the one Castelnuovo-Tedesco used most often.

Figure 1.1 Italian Alphabet Ascending Chromatic Scale



Figure 1.2 Italian Alphabet Descending Chromatic Scale



The Spanish language version includes musical tone assignments for the letters, CH, LL and Ñ, while omitting the letter W, thus extending the collection of scale tones to 28.

Figure 1.3 Spanish Alphabet Ascending Chromatic Scale

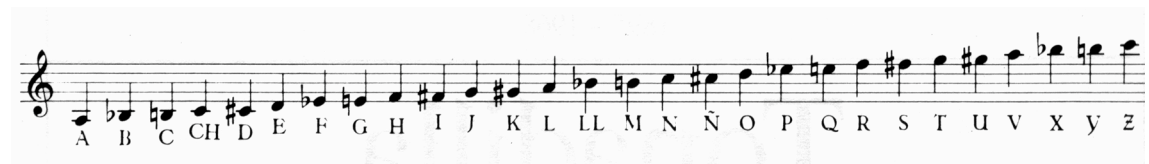


Figure 1.4 Spanish Alphabet Descending Chromatic Scale



The English version has a collection of 26 scale tones. Castelnuovo-Tedesco used this sort of scale in three of the *Greeting Cards* written for the guitar; the #6 *Rondel* written for Sigfried Behrend, the #10 *Tanka* written for Isao Takahashi, and the #46 *Japanese Print* written for Akinobu (Jiro) Matsuda.

Figure 1.5 English Alphabet Ascending Chromatic Scale



Figure 1.6 English Alphabet Descending Chromatic Scale



The Italian version fits the 2-octave chromatic scale most tidily among the group, by virtue of the fact that their 25 letters create a design whereby both of the letters A and Z (first and last) have a pitch-class of A. The nature of inversions, as they relate to the chromatic scale, is such that the first, seventh, thirteenth, nineteenth and twenty-fifth notes of the scale/alphabet retain their pitch classes in inversion. Castelnuovo-Tedesco did not adopt a dogmatic approach in tying a dedicatee to the appropriate language.¹³

Castelnuovo-Tedesco uses recognizable forms with unique modifications in most of the works. He favors regular and balanced phrases, to a nearly exclusive degree, that generally lead to period structures within the larger forms. He places greater emphasis on melody and lyricism than on thematic or harmonic development. Although the attributes just described are conventional from a 20th century perspective, the forms of many of the works are not easily discernible because of the serial and aleatoric nature of the themes.

¹³ The #6 *Rondel* written for German Sigfried Behrend uses the English alphabet version. The #34 *Ballatella* written for the American Christopher Parkening, the #38 *Homage a Purcell* written for American Ronald Purcell, the #40 *Cancion Venezuelana* written for Venezuelan Alirio Diaz, the #42 *Estudio* written for Manuel Lopez Ramos and the #44 *Brasileira* written for Brazilian Laurindo Almeida all use the Italian alphabet version of the system.

Table 1.1 Complete List of Works Contained in Opus 170

Work	Title	Instr.	Publisher/Date
Op. 170 #1 1953	Tango for Piano on the Name of André Previn	Piano	Hastings-on-Hudson, NY: General Music Publishing Company (1972), now EMI
Op. 170 #2 1954	Serenatella on the Name of Jascha Heifetz	Violin and piano	Hastings-on-Hudson, NY: General Music Publishing Company (1972)
Op. 170 #3 1954	Valse for Violoncello and Piano on the Name of Gregor Piatigorsky	Violoncello and piano	Hastings-on-Hudson, NY: General Music Publishing Company (1972)
Op. 170 #4 1954	Mirages for Piano on the Name of Giesecking	Piano	Hastings-on-Hudson, NY: General Music Publishing Company (1972)
Op. 170 #5 1954	Tonadilla sur le nom de Andrès Segovia: pour guitare seule	Guitar	Mainz: B Schotts Söhne (1956)
Op. 170 #6 1954	Rondel über den Namen Siegfried Behrend = Rondel on the Name of Siegfried Behrend	Guitar	Berlin: Ed Bote & Bock (1957)
Op. 170 #7 1954	Preludio in forma di habanera sul nome di Bruno Tonazzi	Guitar	Firenze: A Forlivesi (1959)
Op. 170 #8 1954	Humoresque on the name of Tossy Spivakovsky for violin and piano	Violin and piano	Hastings-on-Hudson, NY: General Music Pub Co, (1975)
Op. 170	Fandango for Piano	Piano	Hastings-on-

#9 1954	on the Name of Amparo Iturbi		Hudson, NY: General Music Publishing Company (1972)
Op. 170 #9a 1954	Lullaby on the name of Claudia	Piano	Unpublished
Op. 170 #10 1955	Tanka (Japanese Song) on the name of Isao Takahashi:	Guitar	Sakamoto, Miyagi- ken, Japan: Editioni Armonia Ancona: Edizioni Musicali "Farfisa" (1965)
Op. 170 #11 1955	Etude on the name of Jacob Gimpel	Piano	Unpublished
Op. 170 #12 1956	"Für Erna" [Albersheim](Instea d of "für Elise") Albumblatt für Klavier von Mario (Instead of "Ludwig van ")	Piano	Unpublished
Op. 170 #13 1956	A Canon for Robin [Escovado]	Piano	Unpublished
Op. 170 #14 1957	Ninna Nanna, a Lullaby for Eugene	Guitar	Florence: Forlivesi
Op. 170 #15 1958	Canto delle Azzorre sul nome di Enos = Song of the Azores on the name Enos	Guitar	Firenze: Forlivesi (1959)
Op. 170 #16 1958	A Fandango for Escovado	Piano	Unpublished
Op. 170 #17	Ricercare sul nome di Luigi Dallapiccola	Piano	Firenze: A Forlivesi (1959)

1958			
Op. 170 #18a 1959	Chorale-prelude on the name of Albert Schweitzer	Organ	Ancona: Edizione musicali Bèrben (1974) Premiere: 6 August 1967, New York, Cathedral of St John the Divine, Frederick Tulan, organ
Op. 170 #18b 1959	Fugue on the name of Albert Schweitzer	Organ	Boston: McLaughlin & Reilly Co (1968)
Op. 170 #19 1959	Duo- Pianism:impromptu for two pianos on the names of Hans and Rosaleen Moldenhauer Premiere: May 1959, Spokane, Washington, Hans and Rosaleen Moldenhauer	Two pianos	Firenze: A Forlivesi (1959)
Op. 170 #20 1960	Little March on the name of Scott Harrison	Piano	Unpublished
Op. 170 #21 1960	Suite 508 for viola and piano Entrata on the name of Walter Hodgson Pavane on the name of H Owen Reed Tambourin on the name of Marie Iliff Aria on the name of Jean Greenwell Toccata on the name of Ernst	Viola and piano	Unpublished

	Victor Wolff Gavotta Variata on the name of Hans Lampl Gigue on the name of Sherman Krane		
Op. 170 #22 1960	Slow, with variations on the name of Nicolas Slonimsky	Piano	Hastings-on Hudson, NY: General Music Publishing Company (1975)
Op. 170 #23 1960	Intermezzo on the name of Harvey Siegal	Violin and piano	Unpublished
Op. 170 #24 1960	Valse bluette for violin and piano on the name of Eric Friedman	Violin and piano	Hastings-on- Hudson, NY: General Music Publishing Company (1972)
Op. 170 #25 1960	Hungarian Serenade on the name of Miklos Rozsa	Violin and piano	Unpublished
Op. 170 #26 1960	Leggenda per pianoforte sul nome di Gisella Selden- Goth	Piano	Unpublished
Op. 170 #27 1960	Angelus sul nome di Nino Rota-Rinaldi	Piano	Unpublished
Op. 170 #28 1960	Ein Quartett-Satz for String Quartet on the Name of Walter Arlen	String quartet	Unpublished
Op. 170 #29 1961	Arabesque on the name of Roger	Harp	Unpublished
Op. 170 #30 1961	Melodia sul nome di Claudio Sartori	Piano	Unpublished

Op. 170 #31 1962	Prelude and Fugue on the name of Gerhard Albersheim	Piano	Unpublished
Op. 170 #32 1962	Prelude, Aria and Fugue on the name of Hugh Mullins	Piano	Unpublished
Op. 170 #33 1962	Canzone Siciliana sul nome di Mario Gangi	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #34 1963	Ballatella on the name of Christopher Parkening	Guitar	Ancona: Edizioni Musicali "Farfisa" (1965)
Op. 170 #35 1964	Canzonetta on the name of Nick Rossi	Piano	Unpublished
Op. 170 #36 1964	Sarabande on the name of Rey de la Torre	Guitar	Ancona: Edizioni Musicali "Farfisa" (1965)
Op. 170 #37 1964	Romanza sul nome di Oscar Ghiglia	Guitar	Ancona: Edizioni Musicali "Farfisa" (1965)
Op. 170 #38 1966	Fantasia sul nome di Ronald (1932) e Henry (1659-1695) Purcell	Guitar	Ancona: Edizioni Musicale Bèrben (1966)
Op. 170 #39 1965	Canción Cubana on the name of Hector Garcia	Guitar	Ancona: Edizioni Musicali Bèrben (1966)
Op. 170	Canción	Guitar	Ancona: Edizioni

#40 1966	Venezuelana sul nome di Alirio Diaz		Musicali Bèrben (1966)
Op. 170 #41 1966	Canción Argentina sul nome di Ernesto Bitetti	Guitar	Ancona: Edizioni Musicali Bèrben (1966)
Op. 170 #42 1966	Estudio sul nome di Manuel López Ramos	Guitar	Ancona: Edizioni Musicali Bèrben (1966)
Op. 170 #43 1967	Aria da chiesa sul nome di Ruggero Chiesa	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #44 1967	Brasileira sul nome di Laurindo Almeida	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #45 1967	Second arabesque for harp on the name of Pearl Chertok	Harp	Hastings-on- Hudson, NY: General Music Publishing Company (1972)
Op. 170 #46 1967	Japanese Print on the Name Jiro Matsuda	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #47 1967	Volo d'Angeli sul nome di Angelo Gilardino	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #48 1967	Canzone Calabrese sul nome di Ernest Calabria	Guitar	Ancona: Edizioni Musicali Bèrben (1967)
Op. 170 #49 1967	Prelude on the name of Frederick Tulan	Organ	Boston: McLaughlin & Reilly (1968) Premiere: 6 August 1967, New York, Cathedral of St John the Divine, Frederick Tulan, organ
Op. 170 #50 1967	Tarantella campana sul nome di Eugene di Novi	Guitar	Ancona: Edizioni Musicali Bèrben (1967)

Op. 170 #51 1967	The Persian Prince on the name of David Blumberg	Viola and Harp	Unpublished
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Correspondence

A letter to musicologist and friend Hans Moldenhauer, dated November 28, 1958, reveals the depth of the composer's admiration for maestro Pizzetti as well the origins of the opus 170 works.

I have to tell you first a funny story which goes back to 1917...In that year I was still a student in the Conservatory of Florence, in the class of my beloved teacher Ildebrando Pizzetti, and I was supposed to take, at the end of the term, the Fugue examination. But I did not feel too sure of myself . . . so I told Pizzetti that I didn't feel 'well prepared', and asked him if I could stay one more year in school. Pizzetti 'exploded' (I believe it was the only time he was angry with me in 45 years of friendship). "What?" he shouted 'if you are not prepared, who else is prepared in my class?' But I insisted, and he added grumbling 'If you want to waste your time, stay one more year in school'

Do you know what I did during that year? I wrote a Fugue every day! And, of course, at the end of the year I passed the examination 'with full colors' . . . But I was also so 'fed up' with Fugues that, for many years, I didn't write any Fugue and I didn't use that form in my compositions.¹⁴ It was actually only in 1930, when Pizzetti was having his 50th birthday, and some of his former students suggested that we should write an album of Piano-pieces in his honor – so . . . I decided to write a *Fantasia e Fuga* sul nome di Ildebrando Pizzetti' to remind him of our only quarrel! But . . . Bach had an easy time with his name, being the letters so close! But, how

¹⁴ See Letter from Tedesco to Gene Di Novi, June 24, 1964, Part II, Chapter 20

could I reach the Z of Pizzetti?! This was the primary reason why I put the letters of the alphabet on a chromatic scale for the extension of two octaves. (And I used all sort of contrapuntal devices . . . in the *Fugue* 'Pizzetti' is the counter-subject to the theme *Ildebrando*!) The piece which came out is probably one my best, and was printed by Ricordi. Unfortunately, it is out of print now, and I have just a single copy of it (which I cannot send you).

However I didn't write any other 'alphabetical piece' until the end of 1952. At that time an old friend of mine, the Italian composer Alfredo Sangiorgi (by the way, a twelve-tone composer) who had married very late and just got a son, asked me if I would write a short piece on the name of his child. It was soon after the war, the drums were still rumbling and misery in Italy was still great, so I thought with a certain melancholy of this child born in an unfortunate time. And I wrote a *Ninna-Nanna del Dopoguerra* (Post-war lullaby) sul nome di Guglielmo Sangiorgi' (the piece is published by Forlivesi in Florence, and, by the way, is one of Dallapiccola's favorites).

While I was writing this piece it was Christmas time, and the greeting-cards were pouring in. I received one from Edward Power-Biggs, the organist, and I had a 'crazy idea'. I thought 'lets see what would come out of this long name!' So I wrote him back on a greeting card, a few measures with a *Fanfare for Organ* on the name of Edward Power-Biggs'.

I can't tell you my surprise when, a few weeks later, I received from CBS a letter asking my permission to have my *Fanfare* played in one of their broadcasts! (at first , I didn't even remember having written such a piece!). But I took my revenge. I wrote back that I would write a complete *Toccata for Organ* (Prelude, Aria and Fugue) of which the *Fanfare* would be just the introduction. And so came out another rather 'monumental' piece which is not yet published (although it should be published in the near future by Mercury Music Corporation).

But this wasn't yet the series of the *Greeting Cards*. The 'orgy' started soon after, (everybody wanted to have one).

A letter to Moldenhauer, dated March 12, 1959, details information surrounding the composition of *Greeting Cards #18a #18b*.

I believe by this time you must have received a package of 'scraps'. And another package is on the way with my latest composition: another 'alphabetical piece'! –a *CHORAL-PRELUDE and FUGUE* for Organ on the name of Albert Schweitzer! The piece came this way: Dr. Isao Takahashi (The Japanese doctor and guitarist, for whom I wrote *TANKA*) is now in Lambarène (French Equatorial Africa) working with Dr. Schweitzer; and he wrote me from there asking if I would write another 'Greeting Card' as an homage to the 'grand old man'... I wrote down the sequence, but it was so awkward that I answered him 'impossible'!¹⁵ After that I started to think – 'Why should it be impossible to me?' (you see how conceited I am, sometimes!) – So ... I sat down, and wrote the *CHORAL-PRELUDE* which came out quite decently; and after that, ... I couldn't resist the temptation of writing a *FUGUE*! It would have been 'impossible' (or at least 'unplayable') with the original sequence, but, transposing some notes one octave (and avoiding this way some excessive leaps) came out quite a good theme. And, for the *FUGUE*, you will see that my extra-year of Fugue-studying has not been in vain!

You know: sometimes I feel like the mythological King Midas: whatever he touched becomes gold ... whatever I touch ... becomes music! A strange destiny ... But ... I think I am luckier and happier than he was.

By the way: with the Schweitzer piece I will also send you the 'original' of the *PRELUDE*, where I made a curious 'mistake' (I make mistakes too, you know?) I had spelled Schweizer without the t!! Herman Stein (a former student of mine, who is my supervisor!!) drew my attention to the fact, and I made my corrections in pencil.

And ... this is not the last! I had still another week before leaving, and ... last night I completed another piece, which I sent

¹⁵ See letters to Eugene Di Novi (Part II, Chapter 20) dated January 23, 1959 and February 20, 1959.

today to the blueprinter. I hope to send it to you early next week, and ... I let you guess what it is!

The work to which Castelnuovo-Tedesco alluded in the last part letter was in fact *Greeting Card #19, Duo-Pianism*, written on the names of Hans and Rosaleen Moldenhauer. The work was premiered on the May 2, 1959, in Spokane, Washington, for the American Musicological Society's Northwestern Chapter.¹⁶

Correspondence from the composer to his close friend Eugene Robin Escovado, the recipient of *Greeting Cards* 13, 14 and 16, makes reference to many of the works contained in Opus 170 and reveals his different emotional responses to writing these works over time. Excerpts from the correspondence follow.

January 2, 1959

As for my *Greeting Cards*, you know that I don't give the slightest importance to them...they are just exercises (clever exercises if you want); and they are, yes, based on a row, but a tone row isn't a melody. Yet, while it might be a theme (a contrastive element)...as you know a melody must be beautiful.

January 16, 1959

I decided not to give an opus number to the Dallapiccola piece which became just *No. 17* of the Opus 170 *Greeting Cards*.

¹⁶ Program Notes for the Northwestern Chapter of the American Musicological Society Meeting, May 2-3 1959.

January 23, 1959

I don't think I will start any work now, although I have been asked to start another *Greeting Card* for Dr. Albert Sch[w]eitzer who is now 86 years old but he has a name with odd intervals [so] that it is almost impossible to treat it musically (at least in the Bach-organ style which would be united with Sch[w]eitzer)¹⁷ ... Instead I will go practice the piano

February 20, 1959

Dr. Isao Takahashi who is now in French Equatorial Africa working in the hospital of Dr. Albert Schweitzer had written asking me asking me to write another *Greeting Card on the name of Albert Schweitzer* but it was such an awkward experience that I wrote him that it was impossible! However after I had answered I kept thinking "why should it be impossible to me" so I tried first a *Choral Prelude* (for organ of course) which I wrote in one day, and which came off quite well and now I am laboring on the infrequent *Fugue*. I am giving you the sequence on the German alphabet.¹⁸

May 5, 1959

Although I am the inventor of the *Greeting Cards*, I only conceived of them as interludes to major works...

March 19, 1960

¹⁷ See letter to Hans Moldenhauer (Part I, Chapter 3) dated March 12, 1959. See also letters to Eugene Di Novi (Part II, Chapter 20) dated January 23, 1959 and February 20, 1959.

¹⁸ See letter to Hans Moldenhauer (Part I, Chapter 3) dated March 12, 1959. See also letters to Eugene Di Novi (Part II, Chapter 20) dated January 23, 1959 and February 20, 1959.

As for my work, it doesn't amount much to "quality" and importance, although it is rather considerable as "quantity". It is actually a series of "alphabetical pieces" which I am going to mail to you soon.

Two letters from Tossy Spivakovsky relating to the receipt and later response of *Greeting Card No. 8* illustrate the violin virtuoso's delight in the work.

(Undated notecard)

Dear Mario,

It made me so happy to receive your delightful piece of musical fun! Now I know that you must feel well and strong again after your long seige,- I am so glad to see that you are in such light spirits that you can even base a *Humoreske* on the cumbersome and rather non-musical name with which I am stuck! –

Erika joins in sending you and Clara our love.

Yours,

Tossy

Letter No. 3, dated Jan. 21, 1956 deals also with the *Greeting Card No.8, Humoresque* and is as follows:

Dear Mario,

Just a few lines to tell you how much I enjoyed your *Humoreske*, an ingenious, delightful little masterpiece. What you have done with my unmusical name is miraculous, and I am ever indebted to you for this work. I am playing it in many cities of this

country and also in Canada. Near Los Angeles I shall perform it in Claremont on Feb. 14.

I hope this finds you and Clara in the best of health. I shall take the liberty of calling you when I come to L.A. next month.

Looking forward to seeing you. As ever, Cordially- Tossy

Recipient of *Greeting Card #47*, Angelo Gilardino remarked on the composer's goals in writing these works with the following "he told me that he did not aim to anything else than making a person happy for one day".¹⁹

¹⁹ Personal correspondence between the Angelo Gilardino and the author. April, 2000.

PART II

WORKS FOR GUITAR; ANALYSIS AND BACKGROUND

Opus 170, No.5, Tonadilla sur le name de Andrès Segovia

Background

Mario Castelnuovo-Tedesco was aware of the work and artistry of Andrès Segovia prior to the 1932 Venice International Festival. He had heard the Spanish guitar virtuoso in concert on several occasions and briefly met him at the home of a mutual friend in Florence.²⁰ The festival however, provided the opportunity for the composer and guitarist to explore the idea of collaborating on musical projects and sent Castelnuovo-Tedesco on a path that would ultimately lead to nearly 100 works for the guitar. Segovia both regularly performed and recorded the *Tonadilla*, making it the cycle's most widely known work.

²⁰ Un vita di musica

Shortly after their time in Venice, Segovia sent Castelnuovo-Tedesco notes outlining the guitar's basic techniques and tunings. Segovia also sent the composer Fernando Sor's *Variations on a Theme of Mozart* and Manuel Ponce's *Variations on the Folias of Spain*. The *Boccherini Ommagio* (1934) and *Cappricio Diabolico* (an homage to Paganinni) (1935) were the first major works programmed by Segovia. Segovia began urging the composer to write for guitar and orchestra as early as 1936. The project, however, so perplexed Castelnuovo-Tedesco (primarily in the issue of balance) that he did not write a work for that combination until 1939 although the inspiration for beginning the work came in late 1938. Segovia demonstrated his personal public support for the composer by vacationing with him in Tuscany. At a time when some friends were distancing themselves because of the political climate, Segovia provided counsel for the composer, assuring him that better days would lie ahead in the United States. Castelnuovo-Tedesco wrote the *Concerto in Re* in early 1939. The theme for the second movement was described, by the composer, as a *Farewell to Tuscany*. Later that year, Segovia moved to Montevideo, Paraguay and Castelnuovo-Tedesco to the United States, both in anticipation of WWII. The *Concerto in Re* was premiered in Montevideo in 1939, Castelnuovo-Tedesco was not present.

Biography

Andrès Segovia is acknowledged as the founding father of the modern classical guitar movement. His performing on concert stages world wide, arranging and commissioning new works for the guitar, and teaching helped change attitudes about the guitar.

Born on February 21, 1893, in Linares, Jaen, in the region of Spain known as Andalusia, Segovia was, at age ten, sent to live with an aunt and uncle because of the large size of his family. It was there, in Granada, that he was introduced to music. His uncle started him with piano and violin lessons at the Granada Musical Institute, but after hearing the guitar at a friend's home, he became wholly dedicated to that instrument.

Despite its rich heritage, in Spain the guitar was used primarily in an accompanying role for popular music at the onset of the 20th century. In an age when the guitar was not taught in musical institutes, Segovia applied his knowledge of music theory and history to the instrument and became a self-taught virtuoso. In 1909, at age sixteen, Segovia made his public debut at the *Centro Artistica* in Granada, followed soon after by performances in Madrid and Barcelona. His recitals were so well received that he began to perform throughout Spain, and in 1916 made a successful tour of Latin America.

Since the repertoire as he knew it was limited, Segovia looked to the works of great composers for pieces suitable for transcription and arranged commissions from contemporary composers. During his lifetime, he produced dozens of transcriptions and editions of a wide variety of works. His 1924 debut in Paris offered him an opportunity to introduce composers such as Manuel de Falla and Manuel Ponce to the guitar, both who soon after created new works for the instrument.

As knowledge of the technical aspects of guitar playing was not widespread, Segovia directly assisted the composers with whom he worked and gradually increased the body of literature for the instrument. Throughout the 1920s and 1930s, his popularity rose with the guitar's repertoire, and he traveled throughout the world, captivating audiences and uniformly garnering praise from critics. His popularity was such that the enviable problem of how to make the instrument heard in large concert halls now arose. He demanded and got complete silence from sell-out crowds of often more than a thousand, stating that the "real music lover wants to hear the small instrument speaking straight to the heart of the people".²¹

When civil war erupted in Spain in 1936, Segovia was forced to leave the country, resettling first in Montevideo, Uruguay, and later in

²¹ Guitar Player magazine, November 1983

New York City. He toured throughout the Americas during these war years and returned to Spain in 1950.

Segovia's extraordinary recording career began in 1925, and spanned more than 60 years. The astounding discography includes works by Bach, Scarlatti, Granados, Albeniz, Ponce, Moreno-Torroba, Castelnuovo-Tedesco and Villa-Lobos, to name only a few, and is contained in more than forty long-play albums.

In order to ensure that the guitar could continue to thrive, Segovia sought to provide a unifying medium for those interested in the guitar. He did this by contributing to the international musicological journal, *Guitar Review*, in which he published many technical articles and in which his autobiography first appeared in serial form. He strove to exert influence on the authorities at conservatories, academies, and universities to include the guitar in their instruction programs on the same basis as the violin, piano, cello, and other instruments. By the late 1980's, more than 1,600 schools of music in the United States offered guitar in their curricula.

Throughout his life, Segovia worked regularly at various universities, taught many master classes, and gave numerous private lessons. Although he did not systematize a guitar method, he became the principal influence on several generations of guitarists. Among his most notable students are John Williams, Christopher Parkening, Oscar Ghiglia

and Julian Bream. Most of the guitar works contained in opus 170 have some connection to Segovia. A man of regular habits, Segovia practiced 5 hours daily in 75-minute increments, emphasizing with students the need to practice scales to maintain sound technique. Segovia claimed to have never consciously sought popularity, and on occasion, publicly spoke against artists doing so, but he nevertheless became a performer whose name was guaranteed to fill the largest concert halls anywhere in the world. Among his honors are the Grand Cross of Isabella and Alfonso, an honorary doctorate from Oxford, and a Grammy Award. His contributions to the instrument stand as one of the most profound achievements in the history of 20 century music.

ANALYSIS

The *Tonadilla* is the fifth work in the Opus 170 cycle. Melodically more accessible than all but a few of its counterparts, it is still not indicative of the style of the composer's larger body of guitar works, remaining closer to the style of the other *Greeting Cards*. Castelnuovo-Tedesco pays a special tribute, beyond the musical setting of the name Andr s Segovia, to their friendship and collaboration by quoting the

principal theme of the second movement of the Concerto in D, the work that bound them together most profoundly.

Castelnuovo-Tedesco also took special pains to achieve this level of accessibility and thus ensure that his friend would enjoy and want to play this piece, validating the notion that the composer understood that Segovia had tastes that required his musical language to stay within certain bounds. In constructing the themes for the work, Castelnuovo-Tedesco altered his typical alphabetical scale by including the letters CH, LL, and Ñ, while omitting the letter W. He came to use this method after first struggling and being displeased with initial attempts that used themes created by the English alphabet system.²²

A modified ternary form (A B A₂) provides the underlying structural element for the work, eighty-eight measures long and marked *Andantino* (*Quiet and dreamy*). Regular phrase structures are interrupted by connective transitional material that are of irregular length and that break the rhythmic and metric flow of the subsections with tempo changes and ritardandos. The A and B sections contrast one another in intensity while retaining the basic commonalities of texture, rhythm and meter. The A section has phrase groups that feature some repetition whereas the B

²² from Castelnuovo-Tedesco's autobiography, *Un Vita di Musica*.

section does not. Castelnuovo-Tedesco exhibits one his most characteristic traits of style in his use of harmony that is, at once, both ambiguous and yet functional. The work has traditional related tonal centers, but rarely arrives at these centers by conventional means. The progressions move discreetly, often chromatic and unanticipated they reveal a composer whose skill at voice-leading is formidable.

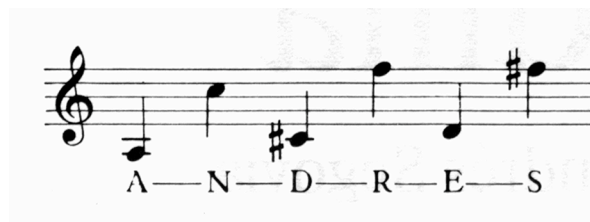
Table 2.1 Analytical Diagram of Opus 170, #5, *Tonadilla*

Section	Measures	Themes / Tonal Areas
A Introduction	1-14	Ascending Andrès D major
A Subsection II	15-24	Ascending Segovia D major
A Subsection III	25-31	Ascending Andrès D major
B Subsection I	32-39	Descending Andrès F# minor, B dominant
B Subsection II	40-43	Quotation Theme C major
B Subsection III	44-53	Descending Segovia A minor
A2 Subsection I	54-66	Ascending Andrès A major
A2 Subsection II	67-76	Ascending Segovia A major
A2 Subsection III	77-82	Ascending Andrès D major

Closing	83-86	Ascending Segovia D major
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The A section, 31 measures in length and comprised of 3 subsections, begins with a 14-bar phrase group, marked *quasi un introduzione*, that features phrases of 4, 4 and 6 measures. The first 2 phrases create an antecedent and consequent pair. Each departs from the ascending Andrès theme before respectively cadencing in D major and F# minor. The ascending Andrès theme, set in 6 quarter-note values, is harmonized by Castelnuovo-Tedesco in a manner that indirectly leads to D major. The consequent phrase is followed by a 6-bar closing phrase, marked *Piu mosso, quasi cadenza* that introduces the perpetual triplet rhythm of the next section.

Figure 2.1.1 Ascending Andrès Theme



The heading *Tonadilla* appears at measure 15 and is marked both *Quiet, but very fluent* and *pp, l'accompagnamento*. Material for this section is based on the ascending Segovia theme and follows traditional

harmonic function. Presented in antecedent and consequent 4-bar phrases, both set the theme as the first note of triplet groups that spread over 7 beats. The tones of the theme are set out dynamically against the backdrop of quiet flowing triplets.

Figure 2.1.2 Ascending Segovia Theme



The 2-bar phrase that bridges this subsection to the subsequent one is the first use of the musical quotation of thematic material from the second movement of the *Concerto in Re*. The quotation, marked *espressivo a piacere (cantando)*, occurs in the work 3 times.

Figure 2.1.3 *Concerto in Re* Theme



The ascending Andrès theme is the departure point for the A section's last subsection. 7 measures in length, the subsection has divisions of 2, 2 and 3 bars. The ascending Andrès theme is presented over 2 bars and repeated. The now familiar progression from A minor to D major moves to an open cadence in F# major at measure 29, in anticipation of the tonalities that follow in the B section.

The B section, also comprising 3 subsections, begins with a phrase group based upon the descending Andrès theme. Here, the harmonic language reaches its greatest level of turbulence and instability, leading to a resolving statement of the quotation theme in measure 40.

Figure 2.1.4 Descending Andrès Theme



The B section closes with its third subsection, using the descending Segovia theme as a point of departure for this phrase group that is set in an A minor tonality.

Figure 2.1.5 Descending Segovia Theme



The A2 section begins at measure 54 and rounds out the ternary structure. Though of similar length and design, it differs appreciably from its predecessor. Marked *Un poco appassionato*, the first subsection of the A2 section contains the same thematic material and phrase design as the *quasi introduzione* section. As in the A section, the first 2 phrases create an antecedent and consequent pair. Again as in the A section, each departs from the ascending Andrès theme, but respectively cadence in A major and C# minor rather than D major and F# minor. The subsection again closes with an ascending triplet *quasi cadenza* phrase.

The second subsection again has material that is based on the ascending Segovia theme and is harmonized in a similar fashion. Castelnuovo-Tedesco accompanies the theme with a murmuring tremolo rather than triplets of the prior incarnation. Mirroring its predecessor, the ascending Andrès theme is the departure point for the A2 section's third

subsection. The accompaniment retains the tremolo texture and cadences in A major.

The work closes with a 4-bar section featuring delicate restatements of the ascending Segovia theme that cadence conclusively in D major.

Opus 170, No.6, Rondel on the name of Sigfried Behrend

Background

Siegfried Behrend was arguably the most influential German guitarist of the 20th century. Active as a composer, performer, pedagogue and scholar, Behrend cultivated a collaborative relationship with Castelnuovo-Tedesco that began in the early 1950s and lasted until the composer's death. In this era, Behrend and Castelnuovo-Tedesco carried on an extensive correspondence that now resides in a collection held by the Library of Congress. Behrend exhibited a wide variety of musical tastes in his own compositions and in his dedication to performing new works. He worked closely with Castelnuovo-Tedesco on large-scale projects like the *Vogelweide*, opus 186, and on the volumes of *Platero y Yo*.²³

²³ The letters from Castelnuovo-Tedesco to Siegfried Behrend are currently housed in a collection held by Kunst Akademie in Berlin and, at the time of this writing, remain inaccessible as the collection has not yet been processed.

Analysis

Behrend received *Greeting Card No. 6* entitled *Rondel* in 1954 and the work was published by Bote and Bock in 1957. Having been written shortly after the *Tonadilla*, it is stylistically very different from that work and reflects the less conservative musical tastes of the recipient. Further, the length, complexity and technical difficulty of this piece show that the composer had a great deal of respect for Behrend's musicianship.

The work is 178 measures in length. Set to a buoyant 6/8 meter and marked *allegro con spirito*, it requires endurance, as the performer has to sustain a high level of energy. Traditional in its formal design (A B A C A D A), the musical language is at times angular and challenging. Castelnuovo-Tedesco chose to limit the chromaticism of some the works in the cycle by reducing the number of thematic statements and distancing them from one another. He chose the opposite approach for the *Rondel* and renders a work with shifting tonalities and modernistic qualities. Each section is constructed primarily of balanced and regular phrases. The work grows in complexity, reaching its climax in section D.

Table 2.2 Analytical Diagram of Opus 170, #6, *Rondel*

Section / Phrases	Measures	Themes / Tonal Areas
A Phrases I & II	1-8	Ascending Sigfried / A major
A Phrases III & IV	9-17	Ascending Sigfried / D major
A Phrase V	18-21	Consequent Extension / D major
A Phrase VI	22-27	Transitional Phrase / F# dominant
B Phrase I & repeat	28-35	Ascending Behrend / C# Diminished
B Phrase Pair II	36-42	A-flat major
B Transitional Phrase, Phrase III & repeat	43-56	C major
A Phrases I & II, Extension	56-68	Ascending Sigfried / A major
C Phrase I	68-73	Descending Sigfried A major
C Phrase II	74-81	Descending Behrend C major
C Phrase III	82-89	Descending Behrend Extension /
C Phrase IV	89-93	Quasi Cadenza / Chromatic Ascending Passage
A Phrase I	93-97	Ascending Sigfried / A major
D	97-119	Ascending Sigfried Retrograde / A major, F# minor

D	119-126	Ascending Behrend / A major, G half diminished
D	126-134	Ascending Behrend Retrograde / G half diminished
D	134-141	Ascending Sigfried Retrograde / A major, D major, E major
D	141-145	Descending Behrend G major, G dominant
D	145-156	Descending Behrend Retrograde / C major, Bb major, Eb major, Db major, E dominant
A	156-172	Ascending Sigfried A major
Coda	173-178	Descending Sigfried A major

The opening phrase of the *Rondel* is constructed with the ascending Siegfried theme in a 2-measure statement that is immediately repeated. Serving as its principal idea, this theme returns throughout the work in both unaltered and varied forms. A tonally grounded 4-measure consequent phrase follows those statements and establishes the key of A major.

Figure 2.2.1 Ascending Sigfried Theme



Transposed up a perfect fourth, a version of nearly identical material begins in measure 9 and establishes D major by measure 17. A 2-bar cadential extension and repetition follow. Chords built upon the tonic, flatted seventh, flatted sixth and flatted second scale degrees reveal an obvious and typical early 20th century influence. The 6-measure section that follows, sets up the tonality of F# major. Castelnuovo-Tedesco makes the abrupt modulation sound smooth by placing it in a chromatic setting and by steadfastly keeping within his motivic framework.

The B section, which begins in measure 28, comprises 3 pairs of phrases and a transitional phrase that occurs between the second and third pair. The section uses the ascending Behrend theme as its point of departure. Each letter in the theme has a rhythmic value of a dotted quarter note and has 2 accompanying eighth notes. The theme, which is spread out over 4 bars and has a fully diminished tonality, repeats directly, as in section A.

Figure 2.2.2 Ascending Behrend Theme



The second phrase pair begins in measure 36. The first 3 measures of the pair are identical, but they cadence differently. The antecedent phrase retains the A-flat major tonality of the section while the consequent phrase abruptly modulates to C major for its cadence. The section closes with a transitional phrase and following third phrase pair in the key of C major. Section A returns in an abbreviated form at measure 56 in the first reprise of the rondo statement.

Section C begins at measure 68 with repeated 2-bar statements of the descending Sigfried theme in a manner that mirrors its ascending version counterpart in section A. The passage, also like its counterpart has a chromatic but overriding tonality of A major.

Figure 2.2.3 Descending Sigfried Theme



An extension of 1-bar directly links the descending Behrend theme that, like its ascending version counterpart, is spread out over 4 bars in dotted quarter notes with accompaniment and is immediately repeated. The theme is set over G dominant harmony.

Figure 2.2.4 Descending Behrend Theme



An antecedent and consequent 4-bar phrase pair beginning at measure 22 cadence in the tonalities of C major and E dominant respectively. A chromatically ascending 4-bar transitional phrase marked *Piu mosso(,) crescendo e animando (quasi cadenza)* prepares the return of an extremely abbreviated 4-bar presentation of the section A material.

Section D, which begins at measure 97, has the greatest level chromaticism and tonal instability of all the sections in the *Rondel*. Unlike the previous sections, with the exception of the first phrase group, presentation of the thematic material moves directly from one iteration to the next without the inclusion of tonally grounded extension phrases. The

section opens with a 2-bar statement of the ascending Sigfried theme in retrograde that is repeated immediately. A pair of 4-bar extension phrases in A major and F# minor respectively follow at measure 111. From this point onward the D section remains in its ultra-chromatic state, creating tonal centers through assertive and repetitious means rather than traditional harmonic constructs. A 4-bar phrase setting the ascending Behrend theme against A dominant and G half diminished harmony is repeated and then followed by its retrograde version accompanied by the same pitch collection beginning in measure 119. The descending Sigfried theme in retrograde is presented and immediately repeated in a 2-bar phrase against the harmonic backdrop of A and D major at measure 134. The leaps in the theme along with its inherent ambiguity, created by the G# versus G natural relationship, continue to generate a sense of instability. A 2-bar phrase at measure 138 based on the same material moves the theme upward a perfect fourth. The final 4 notes are altered to outline E dominant harmony though the basic shape of the phrase is still recognizable. Measure 140 brings back the descending Behrend theme presented over a 2-bar span and repeated with a slight variation in its accompanying figure. Unlike its previous incarnation that was presented over a 4-bar span and more fully harmonized, the theme in these 2 phrases is unaccompanied except for an arpeggio outlining G major and G

dominant chords respectively at the halfway point. The differing presentations of this thematic material again exemplify the way in which the composer creates a greater sense of instability in section D than in the prior sections. The descending Behrend theme in retrograde follows in measure 144 and is the last in section D. Like its predecessor, it is set over 2 bars and repeated against different harmony. The phrases are harmonized by progressions moving from C major to Bb major and Eb major to Db major respectively. A 4-bar closing phrase marked *allargando un poco* and then *quasi cadenza* begins at measure 152. The material in this phrase using E dominant harmony is derived from fragments of the descending Behrend and retrograde descending Sigfried themes, heard only moments earlier, as well as inverting the material of the previous *quasi cadenza* passage.

The piece's final 22 measures resolve the instability of section D. They build in momentum and energy and bring the work to rousing close. A reprise of the now familiar section A, marked Tempo 1 and *con spirito* occurs in measure 156. The repeated 2-bar statement mirrors the opening of the work and leads to an 8-bar extension whose first 4 measures mirror the material from measure 111. Castelnuovo-Tedesco again uses descending arpeggiated triads in 4-bar phrase marked *Piu mosso quasi cadenza* as measure 168 leads to the coda. The coda, marked *mosso* and

humorous recalls the descending Sigfried theme in consecutive statements.

Opus 170, No.7Habanera sul nome di Bruno Tonazzi

Background

Born September 15, 1924, in Trieste, Bruno Tonazzi was one of Italy's most renowned teachers and musicologists. His studies with Andres Segovia at the *Accademia Chigiana* led to his introduction to and collaborative relationship with Mario Castelnuovo-Tedesco. Tonazzi did revisions and fingerings for 5 of the *Greeting Cards*, including numbers 10, 15, 34 and 36 in addition to the *Habanera* based on his own name.

Analysis

The work is 105 measures in length and has a modified ternary structure at its core. Castelnuovo-Tedesco sets only three of the four possible name themes, choosing not to include the descending Tonazzi theme. The ascending and descending Bruno themes serve in an introductory capacity to the main habanera theme in sections A and A2 respectively. Why Castelnuovo-Tedesco used the English language alphabet for this work is a question that is open for conjecture. Had he

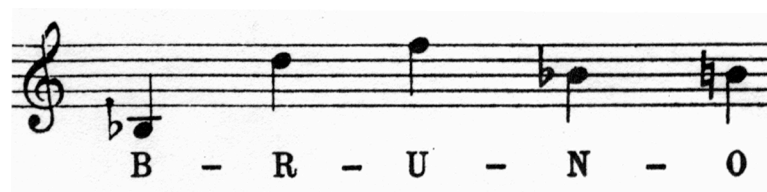
used the Italian version of both of the names Bruno and Tonazzi, he would have arrived at sequences with greater inherent tonal stability than those created by the English language version. Despite the composer's own contrary remarks regarding the appropriateness of using awkward sequences, he, on more than one occasion, decided to employ thematic material that was more rather than less chromatic and that had a greater feeling of modernity.

Table 2.3 Analytical Diagram of Opus 170, #7, *Habanera*

Section	Measures	Themes / Keys
A Phrases I-IV	1-18	Ascending Bruno Theme and Derivatives Bb, F
A Phrases V-VII	19-36	Ascending Bruno Theme Derivatives Bb, G
B	37-45	Ascending Tonazzi Theme /G Phrygian, Bb major
B	46-61	Ascending Tonazzi Theme / G Phrygian, Ab major, G major
A2	62-73	Descending Bruno Theme / E major
A2	74-105	Bruno Theme Derivatives /Bb major

The A section is 36 measures long and begins with the ascending Bruno theme in a 4 measure phrase that features a progression moving from Bb to G and then from Bb to E, the principal key areas for the piece. The theme itself implies the mode mixture that becomes the hallmark for the section and, by extension, the work.

Figure 2.3.1 Ascending Bruno Theme



The section is constructed primarily by pairing phrases that alternately establish a tonality and then modulate. It is largely symmetrical, having a division of 2 larger subsections at measure 19. The phrase structure for each of the subsections however, is not identical. The first subsection features two 4-bar phrase pairs that are connected by a 2-bar vamp. The second subsection features one 4-bar phrase pair followed by a 10-bar phrase that extends the material of the second phrase of the pair. The first subsection has basic tonalities of Bb and F major while the second subsection has Bb and G major.

Based on the ascending Tonazzi theme, the B section is 25-bars long and has an underlying structure comprised of two nearly symmetrical

subsections and a closing extension and has an overarching G Phrygian tonality. The theme is presented over a 2-bar length and is repeated with the exception of an altered bass note. It is harmonized initially with the open string E minor 7 sonority of the guitar and moves to the sonority of a Bb major chord, both over a pedal tone on the note A. The repeat of the theme has a bass line that moves down a half-step rather than staying on the pedal tone. Effective voice leading creates harmony that sounds as though it is in stepwise descent while the progression moves the distance of a tri-tone. Subsection 1 continues with a 5-bar extension drawn from the second measure of the theme and moving with major triads through the first 3 scale degrees of G phrygian.

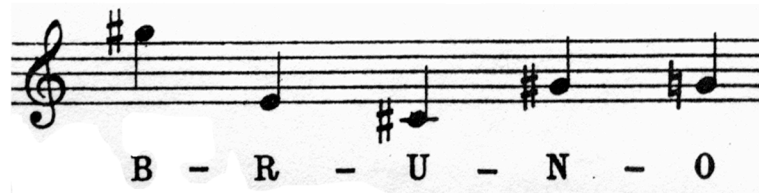
Figure 2.3.2 Ascending Tonazzi Theme



Subsection 2, at measure 46, mirrors the design of its predecessor, departing from the ascending Tonazzi theme transposed down the interval of a major second. The repeated theme is followed by a 6-bar extension

that moves in triads through scale degrees 6-8 in G Phrygian and leads to a closing extension establishing G major.

Figure 2.3.3 Descending Bruno Theme



Section A2 differs from section A in substantive ways but remains recognizably connected to its counterpart in the ternary structure. Where the A section began by tonally centering around Bb, section A2 begins by centering around E, an eventuality foreshadowed in the work's opening 4 bars. The section departs from the descending Bruno theme. Where the A section offered several possible tonal directions in the presentation of its thematic material, the thematic material at the beginning of section A2 stays within one tonal framework. Both sections set up new tonal centers after the opening 8 bars. Section A2 begins an exact repetition of 17 bars of material from section A at measure 74. The work closes with a transposition of the closing material from section A. Originally in a G Phrygian tonality, section A2 returns to Bb major to close the work.

Opus 170, No.10, Tanka on the name of Isao Takahashi

Background

Isao Takahashi was the recipient of *Greeting Card No. 10*, entitled *Tanka*. Takahashi was introduced to the Castelnuovo-Tedesco through their mutual friend Sigfried Behrend, and carried on a correspondence that lasted from 1953 until the composer's death. A guitar aficionado, Takahashi was ophthalmologist by trade who introduced Castelnuovo-Tedesco, through correspondence, to Dr. Albert Schweitzer with whom he had worked in Africa.²⁴ Takahashi was one of Japan's most influential figures associated with the guitar; he published a monthly journal dedicated to the instrument and became one of the country's leading pedagogues. In a letter to Castelnuovo-Tedesco he referred to the receipt of *Tanka* as being among "the greatest event(s) of my life".²⁵

²⁴ *Greeting Cards 18a* and *18b* for organ, *Chorale-Prelude* and *Fugue*, respectively, are composed upon the name Albert Schweitzer.

²⁵ Letter from Isao Takahashi to Mario Castelnuovo-Tedesco. 1955. Library of Congress Mario Castelnuovo-Tedesco collection.

Analysis

Tanka is an ancient Japanese poetic form. In choosing this as the title for this work, Castelnuovo-Tedesco reveals his breadth of knowledge and wide ranging cultural interests. The piece conjures an atmosphere of introspection and contemplation that parallels the aesthetic cores of its namesake. The work, 60 measures in length, employs a modified binary form that is disguised by its amorphous and liquid qualities despite the use of regular phrase structures. Castelnuovo-Tedesco creates the tonal centers in the work more through assertion than through typical tonal functionality.

Table 2.4 Analytical Diagram of Opus 170, #10, *Tanka*

Section	Measures	Themes / Tonal Areas
A Introduction Phrases 1-2	1-2	Ascending Isao F Dominant, E Dominant
A Phrases 3-10	3-19	Ascending Takahashi Theme Extension Theme A minor, F, C Dominant, Bb Dominant
A Phrases 11-14	20-27	Ascending Isao A minor, E
B Phrases 1-2	28-31	Descending Isao F#
B Phrases 3-8	32-44	Descending Takahashi D minor, E

B Phrases 9-11	45-50	Extension Theme A, A minor, E
Coda Phrases 1-4	51-60	Ascending Takahashi Ascending Isao Descending Isao

The ascending Isao motive opens the work. The succession of tones F, E flat, A and B are answered first by F7 and then E7 chords. This introductory passage is marked *very slow (almost improvising)* and seems to ponder several different tonal possibilities.

Figure 2.4.1 Ascending Isao Theme



The ascending theme built on the name Takahashi (e, A, G, A, E, d sharp, E and F) hints at the A minor 3 tones of the theme hint at dominant preparation and the deceptive cadence, both which are featured in the section. The theme itself is presented in bar 3 and the first beat of measure 4.

T - A - K - A - H - A - S - H - I

A closing section begins at measure 20, marked *Un poco agitato*, that returns to the A minor tonality and introduces sixteenth note rhythms for the first time. This passage reaches the A section's greatest level of intensity before recalling the ascending Isao theme in a ponderous, transitional phrase.

The B section begins with the descending Isao theme that recalls the improvisatory nature of the opening of the work. Like its A section counterpart, this theme also can suggest several tonal directions.

Figure 2.4.3 Descending Isao Theme



The descending Takahashi theme begins at measure 32. Set in an asserted D minor tonality, the passage is filled with ambiguity through the use non-functional chromaticism. The theme is set in a perpetual eighth-note figure. Perpetual sixteenth-note rhythm consequent phrases feature the use of a tremolo figure and lead to the work's climactic section.

Figure 2.4.4 Descending Isao Theme



Marked, *Un poco mosso – a piacere – quasi cadenza*, the 5-bar phrase that begins at measure 40 features a tonally unstable sounding sequence that descends slowly and chromatically before ascending to a dramatic pause at the end of measure 44. Secondary themes paralleling those from the A section continue to cultivate the sense of unrest through the process of abrupt modulation at the end of three successive phrase groups.

The coda, which begins at measure 50, recalls the ascending Takahashi theme in an imitative phrase pair that employs the recurrent tremolo figure. This is followed by phrase pairs first of the ascending Isao and then the descending Isao themes, allowing the work to fade into nothingness.

Opus 170, No.14, Ninna Nanna, a Lullaby for Eugene

Background

Eugene Robin Escovado is unique among the *Greeting Card* recipients in that he received three works contained in the Opus. All of the other dedicatees, with the exception of Albert Schweitzer who had a fugue added to his organ prelude, received only one such work. The *Ninna-Nanna* also differs from the other works in the Opus by virtue of the fact that its dedicatee was not the intended performer. Escovado, who was not a guitarist, his primary instrument being the piano, studied composition with Castelnuovo-Tedesco in Los Angeles. He became one of the composer's most devoted students, and the two formed a deep and enduring friendship. This work was composed in celebration of Escovado's twenty-sixth birthday and presented to him in manuscript and in the form of a performance by Segovia. The manuscript has since been lost, along with those of the other two *Greeting Cards* written for him.

When Escovado moved from Los Angeles to New York in the fall of 1958, a steady correspondence ensued.²⁶

Analysis

Ninna Nanna is one of 10 from the Opus that are based upon one rather two or three names. Generally speaking, these works have thematic material that is more accessible than those works with the multiple names. The reason behind this is quite simple, following the logic that fewer notes can lead to less complicated themes that can in turn exhibit more direct tonal relationships. The harmonic language features widespread use of mode mixture atmospheric progressions, but remains functional at its core. The work is set in a modified ternary form, having sections that contrast one another in spirit while remaining linked thematically. The A section uses a periodic structure and is harmonically stable. The B section has asymmetrical phrasing and emphasizes harmonic movement.

²⁶ Personal correspondence from Robin Escovado to the author. August 2004. Escovado donated his correspondence with the composer, along with original and photocopied manuscripts of Castelnuovo-Tedesco's scores to the University of California at Berkley Music Library in the mid 1990's.

Table 2.5 Analytical Diagram of Opus 170, #5, *Ninna Nanna*

Section	Measures	Themes / Keys
A	1-16	Ascending Eugene and Derivatives A, C and E
Closing / Transition	17-23	Closing / Transition Motive A minor/major
B Subsection I	24-35	Derivative of Descending Eugene C#m, C and Em
B Transition	36-40	Closing / Transition Motive E minor
B Subsection II	41-46	Derivative of Ascending Eugene Em and G major/minor
B Transition	47-48	Closing / Transition Motive A mixolydian
B Subsection III	49-56	Descending Eugene and Derivatives D phrygian/minor and F
Closing / Transition	57-60	Closing / Transition Motive Em and Am
A2	61-76	Ascending Eugene and Derivatives A, C and E
Closing	77-87	Closing / Transition Motive Am

Figure 2.5.1 Ascending Eugene Theme



The A section comprises a 4 phrase 16-bar period form followed by a seven-bar closing phrase. Marked *Very quiet and tender*, the work opens with the ascending Eugene theme as a point of departure for two 4-measure phrases. The tonality moves from A Lydian through A minor to D minor in second inversion in the first phrase. Set over the pedal tone A, the D minor harmony has a feeling of the Spanish folkloric flattened second scale degree. The second phrase has an identical motivic design with a varied underlying harmony moving from A major to second inversion C major to G dominant seventh. The third phrase moves to the tonality of E major. The broader harmonic movement from A to E through the G7 harmony is simultaneously atmospheric and functional. Marked *movendo a poco*, the phrase inverts the direction of the basic motive while retaining the Spanish influence in the harmony. The fourth phrase is a more fully harmonized imitation of the third that adds a greater level of intensity by placing the first note of each motivic cell a third higher than its predecessor. A 7-bar passage whose material serves in both closing and

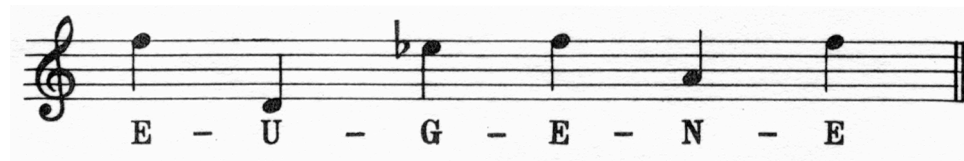
transitional roles, establishes A minor before moving through A major to prepare for the C-sharp minor tonality of the first phrase of the B section.

The 33 measure B section has restless modulating qualities and an asymmetrical phrase structure that stand in contrast to the A section. It has 3 subsections of unequal length that are connected by transitional phrases. Marked *dolce e malinconico*, evidence that Castelnuovo-Tedesco took great care in the its design, can be found in the fact that the descending Eugene theme does not occur until more than halfway through the section, even though the initial B section material is based on that theme. The theme implies Phrygian tonality that is comparatively unstable and is masterfully anticipated by more stable motives that imitate its intervallic shape. The first part of the B section is comprised of three 4-measure phrases based upon the theme. The phrases move through the tonalities of C sharp minor, C major and E minor respectively. This subsection is followed in measure 36 by a 5-bar extension, marked *a piacere-cantando*, that is based on the closing phrase and remains in E minor.

The second subsection occurs at measure 42 where a 6-bar phrase based on the ascending Eugene theme moves through B dominant and A minor harmony over an E pedal tone before moving to G minor through D

dominant and G major. A 2-bar transitional phrase establishes A dominant harmony at measure 47.

Figure 2.5.2 Descending Eugene Theme



The third subsection begins at measure 49 with the presentation of the descending Eugene theme that extends into two 4-bar phrases. The first phrase features a D Phrygian / D minor harmony while the second is rooted in F. The closing phrase again creates the flavor of the flat second scale degree by beginning in E minor. Mode mixture establishes E dominant harmony and sets up the A2 section at measure 61.

The A2 section is identical to its counterpart except for the closing chord of the second phrase, that ends on a first inversion D minor chord with an added sixth scale degree rather than G dominant. The closing section extends the transitional theme by gradually moving downward over a 2-octave range while remaining grounded in A minor.

Opus 170, No.15, Canto delle Azzorre sul nome di Enos

Background

Joseph Enos was an organist and composer whose career centered Los Angeles area. The nature of the relationship between Castelnuovo-Tedesco and Enos is unclear at the time of this writing, but both had connections to the entertainment industry. Several sources cite radio performances by Enos for the radio division of RCA in the 1940's.²⁷ He wrote musical compositions published by the firm Boosey and Hawkes²⁸ and concert program from 1948 places him at the Canyon Hotel outside of Yellowstone National Park.²⁹

Castelnuovo-Tedesco's reasons for choosing to set *Canto delle Azzorre* for the guitar are not known, but given the accessible nature of the work and its proximity in time to the *Ninna-Nanna*,³⁰ it is not unreasonable to assume that he intended the work for Segovia.

²⁷ Index Cards from the RCA collection held in the Motion Picture, Broadcasting, and Recorded Sound Division of the Recorded Sound Reference Center at the Library of Congress.

²⁸ Correspondence between Enos and the publisher place him in Hollywood, California in the 1940's.

²⁹ Yellowstone Museum Archival Collection.

³⁰ See footnote 26, describing the performance of *Ninna Nanna* by Andrés Segovia.

Analysis

The *Canto delle Azzorre* is among the most tonally accessible works contained in the Opus. Castelnuovo-Tedesco chose to use only one name for the derivation of thematic material, resulting in a relatively small pitch set. Because of its modified ternary form, the work's structural design is representative of the larger collection of works, but is not as easily discernable as sections A and A2 are asymmetrical and feature substantial variation.

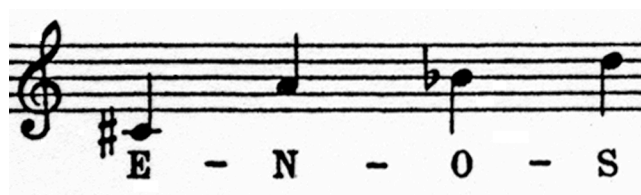
Table 2.6 Analytical Diagram of Opus 170, #15, *Canto delle Azzorre*

Section / Phrase(s)	Measures	Themes / Tonal Areas
A Phrases I & II	1-8	Ascending and Descending Enos, D minor
A Phrases III & IV	9-16	3 rd Theme F, D minor
A Transitional Phrase	17-23	Transitional Theme
B Phrases I & II	24-31	D major
B Phrases III & IV	32-40	F# minor
A2 Introductory Phrase	41-44	Ascending Enos A dominant
A2	45-56	Descending and Ascending Enos, D minor

A2	57-70	3 rd Theme F, D minor
Coda	71-86	D major

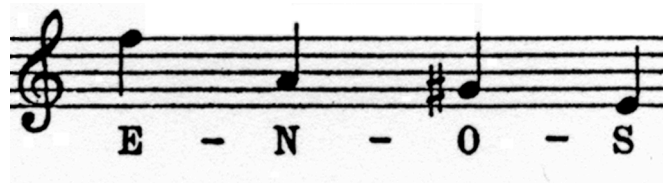
The work opens with a balanced antecedent and consequent phrase pair, each 4-bars in length. The first phrase departs from the ascending Enos theme. The collection of the first 3 pitches from this theme spell a C sharp diminished chord and are followed by the note D, leading the composer to choose a D minor tonality for the work. The phrase closes on a half cadence.

Figure 2.6.1 Ascending Enos Theme



The second phrase departs from the descending Enos theme. The collection of tones F, A, G# and E are suited for subdominant and dominant harmony of D minor. The phrase cadences in D minor in leading to the second pair of antecedents and consequent phrases which feature new thematic material that stays within the tonality of D minor.

Figure 2.6.2 Descending Enos Theme



A 7-bar transitional phrase leads to a 16-bar, period form B section at measure 24. Marked *quiet and fluent*, the section is characterized by subtly shifting harmonies presented against the backdrop of bass pedal tones as well as sustained tones at the top of the texture. Although the section has the basic tonality of D major, atmosphere is stressed rather than function, causing the progressions to move ambiguously and chromatically.

The 30-bar A2 section begins at measure 41, and although it reprises virtually all of the material from section A, it differs from its predecessor in substantive ways. The ascending Enos theme again opens the section, but rather than being part of the first phrase in a period structure, it is now set in a 4-bar phrase that is both transitional and introductory. Marked *piu mosso* and *a piacere*, the theme is transposed up an octave and features rhythmic and metric elasticity. Measure 41, marked *Tempo I*, begins a series of 5 additional 4-bar phrases that are closely related to

their A section counterparts. The primary differences between them are in their number, ordering and some harmonic changes.

The work closes quietly with a 16-measure coda that recalls thematic material from the B section.

Opus 170, No. 33, Canzone Siciliana sul nome di Gangi

Background

Mario Gangi is a guitarist whose career has centered in Rome. Born in 1923, studies with his father led his diploma from and ultimately an appointment to the *St. Cecilia Academy*. He, like fellow recipients Ruggero Chiesa and Angelo Gilardino, has been one of Italy's most important guitar teachers.³¹

Analysis

Mario Gangi was the recipient of *Greeting Card No. 33* entitled *Canzone Siciliana*. Marked "Dolce e quieto (come una ninna nanna)", this work is one of several "lullaby pieces" in the cycle. Serene, simple and beautiful, the thematic material is among the most accessible the Opus has to offer. Castelnuovo-Tedesco chose to set only the name Gangi, resulting in a very small and harmonically stable series. With two small and closely

³¹ Dictionary of Italian Guitarists, Milan, 2004.

related motives at its core, the piece has an organic quality and sense of purpose that is easy to recognize.

In Castelnuovo-Tedesco's system (assuming a 25 letter alphabet), the letters A, G, N, T and Z retain their pitch classes in both ascending and descending forms. Additionally, all 5 of the letters fit into two pitch classes. A, N and Z represent the pitch class A; G and T represent the pitch class E flat. The first 4 letters of both versions of the Gangi motives fall into the A and E flat pitch classes. The letter I represents the pitch class F in its ascending form and the pitch class C sharp in its descending form. Taken together, the motives have only 4 pitch classes. When heard in succession, they offer tri-tone intervals resolved by whole-steps. Having motives with such uniformity is uncommon in this system and its improbability could not have been lost to the composer. This could explain his choice to not set the name Mario, as it that does not offer the same level of uniformity. Castelnuovo-Tedesco uses the thematic material as a point of departure that leads to a variety of tonal centers. The harmonic design of the work reflects the tri-tone relationship inherent in the themes and moves G minor to G major through the course of the work.

Table 2.7 Analytical Diagram of Opus 170, #33, *Canzone Siciliana*

Section	Measures	Themes / Tonal Areas
A	1-12	Ascending Theme / G minor
A	13-20	Ascending Theme / D major
A	21-32	Extension Phrase / A diminished
B	33-44	Descending Theme / C# major
B	45-52	Descending Theme / G# major
B	53-64	Extension Phrase / A# diminished
Coda	65-84	Ascending and Descending Themes / G major

The work is structured in 3 sections and features balance and symmetry in its design. The first section is 32 bars long and derives its material from the ascending theme. The phrase structure is atypical of the 32-bar form in that it is not periodic. The section comprises 2 and 4-bar phrases that are grouped into subdivisions of 12, 8 and 12 bars respectively. The first and second phrases are thematically related and lead to a 12-bar extension phrase first marked, *agitato* and then *quasi cadenza*.

Figure 2.5.1 Ascending Gangi Theme



The B section mirrors its predecessor in its design but derives its material from the descending motive. Castelnuovo-Tedesco inverts the shape of the phrases that grow from the thematic material and crafts a form that is transparent and motivically organic.

Figure 2.7.2 Descending Gangi Theme



The closing section is 19 bars long and uses both the ascending and descending motives in consecutive presentation. Here, as in the rest of the work, the harmonic progressions that stem from the thematic material are ambiguous in terms of their functionality and lead to tonal centers that project states of relative hierarchical neutrality.

Opus 170, No. 34, Ballatella on the name of Christopher Parkening

Background

Christopher Parkening (b. 1947) is one of the foremost guitarists of our time. He has given recitals worldwide and has received three Grammy nominations for best classical performance. Parkening attributes his early exposure to the guitar to his cousin, Jack Marshall, who was a Los Angeles studio musician in the early 1960's. Then at the age of eleven he saw Andres Segovia give a concert, and fell in love with the classical guitar. Parkening was first able to study with Segovia in 1964; he was the youngest of nine students from all over the world chosen to study with him at his first United States master class held at the University of California at Berkeley. His studies with the Spanish master led to his introduction to Castelnuovo-Tedesco. By age nineteen Mr. Parkening had won numerous international guitar contests, and was recognized as the true heir to Segovia's crown. A record contract soon followed, along with a rigorous touring schedule.

A letter from the composer that accompanied the receipt of the *Ballatella* follows.

Dear Chris,

I just told you that I had a surprise for you. And here it is! Of course it is just a joke... or rather a hobby of mine. I have my own 25 tone system , which allows me (when I am a good mood...) to send *Greeting Cards* to my friends and interpreters. Whatever the value of the music can be (and it is certainly very little..) I have written in this way, pieces on the names of Heifetz, Piatigorsky, Gieseking, Iturbi, Segovia (perhaps you know the *Tonadilla* on his name, which he even recorded): so you can see that you are in good company!

And take it as an early Christmas card from your old friend.

-Mario Castelnuovo-Tedesco

Analysis

The *Ballatella* possesses a form and design that is unique in the opus. The work opens and closes with sections whose melodic material is very chromatic and filled with intervallic leaps. Sandwiched between these sections is one whose characteristics are more stable and accessible. The themes created by the dedicatee's names are angular and disjunct, while Castelnuovo-Tedesco seems to embrace this angularity in the *Ballatella*. In the majority of the works sections, he emphasizes the unconventional elements of the thematic material by presenting the themes successively. There are several instances in other Opus 170 works, where he has approached this circumstance by harmonizing angular themes against

ostinato figures while presenting them in slower harmonic rhythms and in so doing steers the tonal framework in more recognizably conservative directions. In addition to being set in succession, the *Ballatella* themes move quickly by against simple and sparse harmonic progressions in an ultra-chromatic fashion and in a quintuple meter.

Table 2.8 Analytical Diagram of Opus 170, #34, *Ballatella*

Section	Measures	Themes / Tonal Areas
A	1-8	Ascending Christopher and Parkening Themes / E major
A	9-16	Descending Christopher and Parkening Themes / D minor
Transition	17-22	Transitional Phrases / modulating sequences
B	23-32	Ascending Chris / E major
B	33-49	Descending Chris / C major, E major
A2	50-59	Ascending Christopher and Parkening Themes / E major
C	60-67	Ascending Christopher and Parkening Themes in Retrograde / A major
C	68-77	Descending Christopher and Parkening Themes in Retrograde / A major
Coda	78-80	Descending Chris in Retrograde / A major

Figure 2.5.1 Ascending Christopher Theme



Figure 2.5.2 Ascending Parkening Theme



The work opens with 16-bar section comprising 4 phrases that include all 4 of the work's principal themes. The ascending Christopher and Parkening themes are presented in succession and then repeated in octave transposition to open the work. A sparse E major tonality accompanies the themes. These phrases are followed immediately by the descending Christopher and Parkening themes presented in the same fashion as their counterparts set against the backdrop of D minor tonality. Despite the chromaticism and unusual meter of the section, Castelnuovo-Tedesco again employs the periodic structure as his basic building blocks.

Figure 2.8.3 Descending Christopher Theme



Figure 2.8.4 Descending Parkening Theme



A transitional phrase at measure 16 marks a change in the harmonic language of the work. Sequential material based on the cadential passage of the descending Parkening theme offers the first sustained progression of functional harmony and leads to a 27-bar B section based on ascending and descending Chris motives. These fragments of the larger theme offer Castelnuovo-Tedesco a shorter more pliable series from which to work. The passage departing from the ascending Chris motive centers around an E major tonality, while the passage departing from the descending motive centers primarily around a C major tonality.

A reprise of the section A material occurs at measure 50 where the ascending Christopher and Parkening themes are reintroduced. The

themes are harmonized differently in section A2, switching tonic and subdominant harmonies. It is a testament to the level of chromaticism inherent in the theme that the order of the chords can be changed with minimal net effect to the character of the theme.

Section C begins at measure 60 and returns to the periodic design of the opening section. Here, each of the 4 principal themes are offered in retrograde, set over a length of 2 measures and then repeated. The entire section is set over pedal tones on the note A and establishes its tonality by assertion. A very brief coda based on the descending Chris theme in retrograde brings the work to a close.

Opus 170, No. 35, Sarabande on the name of Rey de la Torre

Background

Hector Garcia recalls his friend, fellow Cuban born guitarist, Rey de la Torre (1917-1944), meeting Castelnuovo-Tedesco through concert engagements in Southern California.³²

Analysis

Greeting Card No. 36, Sarabande was written in Theme and Variations form, and is one the most conservative works in the group. In it, Castelnuovo-Tedesco exhibits a fondness and affinity for the use of classical structures as vehicles for composition. The unusual qualities of the melody, when coupled with this traditional and regular form, result in style that is at once odd and familiar.

The motives for *Sarabande*, like the *No.5, Tonadilla* are derived from the Spanish language scale. Castelnuovo-Tedesco was not consistent in his method, as works for other recipients of Spanish origin did not.

³² Personal interview with Hector Garcia by the author.



The ascending and descending motives are both harmonized in D minor and are set consecutively in antecedent and consequent 4-bar phrases in a triple meter. This 8-bar section, marked *Grave e pomposo*, is repeated except for the last note which, having been changed from E to D closes the period form on the tonic. There are five 8-bar variations that follow.

Opus 170, No. 37, Romanza sul nome di Oscar Ghiglia

Background

Romanza, was written over the course of one evening. Oscar Ghiglia, accompanied by his father, had traveled to Southern California to present a recital in North Hollywood. Invited to meet with Castelnuovo-Tedesco in his Beverly Hills home, he spent an afternoon visiting with and playing for the composer. Paulo Ghiglia sketched a portrait of the composer as he sat and listened to his son play. Castelnuovo-Tedesco liked the drawing so much that he used it as part of his publicity materials. (Also present at the afternoon visit were Michael Lorimer and fellow recipient Ronald Purcell.)

Castelnuovo-Tedesco came to Ghiglia's recital the next evening and presented him with the manuscript. The gift came as a surprise. The title is reflective of the composer's perception of Ghiglia's playing and is also a homage to the work *Romance*, by Nicolo Pagannini.³³ Eduardo Caliendo, a guitarist from Southern Italy, did the fingering for the work.

³³ Personal interview with Oscar Ghiglia by the author.

Oscar Ghiglia was born in 1938 in Livorno, Italy. Growing up in an artistically active household, the talents and interests of his parents influenced him profoundly. Ghiglia's mother was an accomplished pianist and his father and grandfather were noted painters. Initially, he believed he would follow the path of his father and produced several hundred watercolors and some oil paintings, but a seminal moment occurred when his father asked him to pose for a painting holding a guitar. Fascinated by the instrument, his career path was forever and inexorably changed.³⁴

His studies at *Santa Cecilia Conservatory* in Rome led to the participation in the summer master classes of Andrés Segovia in Siena, Italy and Santiago de Compostela, Spain, where he was a classmate of fellow *Greeting Card* recipient Isao Takahashi. Ghiglia credits Segovia as the major influence and inspiration during his formative years. His graduation from the Conservatory in 1962 was followed by several important awards: First Prize in the *Orense Guitar Competition*, First Prize in the *Santiago de Compostela Guitar Competition* and First Prize in the *Radio France International Guitar Competition*.³⁵

In 1964, Andrés Segovia invited Ghiglia to be his assistant in master classes in California. Since then, Oscar Ghiglia has given concerts and

³⁴ Interview of Oscar Ghiglia by the author

³⁵ Biographical information submitted by Oscar Ghiglia for this treatise.

master classes throughout the world, as well as appearing extensively in all parts of North and South America and Europe. He is a frequent performer in the Far East, Israel, Argentina, New Zealand and the South Pacific, and has recorded for Angel and Nonesuch Records.

Oscar Ghiglia has also been a dedicated teacher throughout his career. Very few well-known guitarists today have not at one time or another been in his classes and taken advantage of his expertise. He established the classical guitar summer program at the *Aspen Music Festival* and taught there for twenty years. Recently he was retired from the *Basel Music-Akademie* where he taught post-graduate students. He continues to give summer courses in Europe, America and the Middle East, and regularly gives summer classes at the *Festival d'Arc* in southern France, at the *Academia Chigiana* in Siena, Italy, and at the *Festival Gargnano* (Italy).³⁶

Analysis

Romanza features a blend of inherent chromaticism with traditional form and harmony. 70 measures in length, the work is structured in an arch-shaped modified ternary form (A B A2). A lilting 6/8 meter and a D minor tonality that implies a connection to Ibero-North African style set

³⁶ Biographical information submitted by Oscar Ghiglia for this treatise.

the mysterious and exotic mood of the work. For ease of use and because of the modulation at the end of section A1, Castelnuovo-Tedesco chose to use 2 flats for the key signature.

Table 2.9 Analytical Diagram of Opus 170, #37, *Romanza*

Section	Measures	Themes / Tonal Areas
A	1-32	Ascending Ghiglia / D minor
B	33-54	Descending Ghiglia Theme Descending Oscar Theme Ascending Ghiglia Theme Ascending Oscar Theme / Various Tonalities
A2	55-66	Ascending Ghiglia / D minor
Coda	67-70	Quasi Timpani

The opening section is 32 bars long and has thematic material derived from the ascending Ghiglia theme. The choice of D minor as the basic tonality causes the theme to dwell on the flatted second scale degree and invoke Spanish folkloric qualities. Castelnuovo-Tedesco uses D minor as the basic tonality for the theme. Two statements are made with connecting material that serves as the primary source for closing and

cadential material. The opening section is repeated in a re-orchestrated version with the melody transposed down an octave.

Figure 2.9.1 Ascending Ghiglia Theme



The second section is 21 bars in length and features one statement of each of the 4 thematic strains in 4-bar phrases followed by a 5-bar transitional phrase. The first phrase uses the descending Ghiglia theme (d#, d, c#, d#, b, c# and a) over B major harmony.

Figure 2.9.2 Descending Ghiglia Theme



The second phrase uses the descending Oscar theme (G#, E, g, a2 and F) to return to D minor via the tonalities of E and A. Castelnuovo-Tedesco extends the idea of the arch by using the ascending version of the Ghiglia theme in the third phrase position of this section.

Figure 2.9.3 Descending Oscar Theme



Being the main thematic material of the first section, the listener recalls this in the midst of seemingly unrelated material resulting in a rondo-like effect. Phrase 3 is set over the harmony of F to Bb. The fourth phrase uses the ascending Oscar theme (Bb, d, B, A and C#) and again moves from E to A.

Figure 2.9.4 Ascending Oscar Theme



The third section of the work mirrors the first in most respects. The primary differences are in the third and fourth phrases where we hear imitative overlapping restatements of the melodic material and a re-harmonization of the cadential section. Section one cadences in D minor while section three cadences in Bb major. There is not a repeat of the period form in the third section but rather it leads to a 4-bar coda that brings the work to its close.

The coda, marked *quasi timpani*, blends descending whole-tone and Neapolitan features and calls for diminishing dynamic levels as the piece fades and dies away.

Opus 170, No. 38, Homage to Purcell, Fantasia sul nome di Ronald (1932) e Henry (1659-1695) Purcell

Background

The *Homage to Purcell* is No. 38 in the cycle. Written in 1966, Castelnuovo-Tedesco honors contemporary guitarist, composer and musicologist Ronald Purcell in this work, as well as the English baroque composer Henry Purcell.³⁷ Ronald Purcell studied composition with Mario Castelnuovo-Tedesco from 1961–68. In the period predating the composition; their lessons had been focusing on the creation of melodies and lyric song forms. It was in this context that Purcell had become aware of the *Greeting Cards* as Castelnuovo-Tedesco demonstrated his approach to setting difficult and/or unusual melodic material. Purcell learned of the works for Almeida, Ghiglia, and Parkening as Castelnuovo-Tedesco had asked him for recommendations regarding the pieces he had written for

³⁷ Henry Purcell was not as widely known in the mid-20th century as he is today. The *Homage to Purcell* serves as one of many testaments to Castelnuovo-Tedesco's intellectual curiosity and broad range of interests.

them. He had no knowledge that the composer was writing the *Homage to Purcell* for him, and the work came as a great surprise and honor.

Ronald Purcell recalled Castelnuovo-Tedesco composing mostly at the keyboard, “noodling” and “singing to himself”. This was the context in which Castelnuovo-Tedesco introduced Purcell to the *Greeting Cards* and his “alphabetical system”. Ronald Purcell premiered the *Homage to Purcell* but never recorded it.³⁸

Ronald Purcell earned degrees in composition, musicology and pedagogy. He studied the guitar with fellow *Greeting Card* recipients Andrès Segovia and Alirio Diaz. This led to composition studies with Castelnuovo-Tedesco who, in turn, surprised him with the musical tribute. The years subsequent to the composition of the *Greeting Card* have witnessed great successes for Purcell. With many articles, recordings and editions to his credit, he is recognized as one of the guitar’s leading scholars and pedagogues.³⁹

Analysis

The *Homage to Purcell* is 124 measures long and has a 3-part form based on the single presentation of each of its themes before giving way to

³⁸ Personal interview between the Ronald Purcell and the author.

³⁹ Personal vitae sent to the author from Ronald Purcell.

a march and fugue, derived from the ascending and descending versions of the Purcell theme. The first part (section A) sets the ascending themes and is mirrored by the second part (section B) that sets the descending themes. The third part (section C) is comprised of the march, fugue and coda. This work has many moments that can only be described as being part of the 20th century idiom, as each of the themes has incongruent leaps and tonal implications that the composer chose to highlight when the more conservative approach would have been to downplay them by altering their presentation. For instance, the second and fourth themes in the work dedicated to Segovia are smoothed by connective material. There, Castelnuovo-Tedesco sets those themes as the first note of triplet figures, giving him two notes per serial tone to create smooth harmonic and melodic transitions. In this work, the theme that is arguably the least disposed to traditional tonal formulas is set first and is unadorned. Tedesco is traditional in his use of form however, steadfastly maintaining his devotion to regular phrase structure.

Table 2.10 Analytical Diagram of Opus 170, #38, *Fantasia*

Section	Measures	Themes / Tonal Areas
A	1-8	Ascending Ronald Theme D minor

A	9-16	Ascending Purcell Theme D minor
A	17-34	Ascending Henry Theme A major, C# minor
B	35-42	Descending Ronald Theme C# major
B	43-50	Descending Purcell Theme A minor
B	51-76	Descending Henry Theme Bb major
C alla Marcia	77-91	Ascending Purcell Theme Descending Purcell Theme C major, C# minor
C Fugato	92-116	Descending Purcell Theme G major
C Coda	117-124	Descending Purcell Theme G major

The work opens with an 8-bar phrase in a 2/4 meter that uses the ascending Ronald theme as a point of departure. The collection of pitches in that motive suggests both dominant and minor seventh harmony on the note A causing Castelnuovo-Tedesco to choose D minor as its tonality. The motive is set over 2 measures and is followed by 3 additional fragments with like rhythms. Brief harmonic respite occurs on the implied chords D minor and F major before the arrival of an inconclusive cadence on A major.

Figure 2.10.1 Ascending Ronald Theme



The second phrase, based on the ascending Purcell motive, mirrors the first in its design. The collection of pitches in this set cumulatively spells a half diminished chord on the root of C sharp and fits well into the D minor tonality.

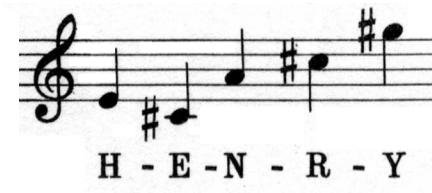
Figure 2.10.2 Ascending Purcell Theme



The ascending Henry theme is introduced at measure 17 and is the point of departure for a period form phrase group consisting of four 4-bar phrases and an extension. This material represents the bulk of the A section, being twice the length of the opening phrases in real time as the meter has changed to 4/4. Castelnuovo-Tedesco uses an A major tonality for most of this section but modulates to C# major at measure 32. An extension of 1 measure is added to the last phrase of the period and

bridges sections A and B. The extension further highlights the feeling of transition by being the first disruption of the symmetrical design of the phrasing.

Figure 2.10.3 Ascending Henry Theme



The B section begins at measure 35 and has a similar design to the A section. The section opens with an 8-bar phrase based on the descending Ronald theme and returns to a 2/4 meter. Set in modulating tonalities that surprisingly cadence back in C# major, the phrase is especially illustrative of the fluidity of the work's harmonic language.

Figure 2.10.4 Descending Ronald Theme



The second phrase, based on the descending Purcell motive, is also 8-bars in length. The collection of pitches in this set cumulatively spell a G

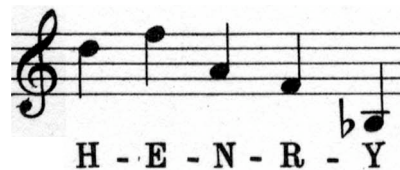
dominant chord that Castelnuovo-Tedesco uses in harmonizing the phrase in A minor through its relation to the relative major.

Figure 2.10.5 Descending Purcell Theme



The final phrase group of the B section is based on the descending Henry theme and begins at measure 51. An abrupt modulation to Bb major and a shift to a 6/8 meter characterize the arrival of this theme. The group is comprised of 3 phrases that are 8-bars in length and are followed by a 2-bar extension. Castelnuovo-Tedesco maintains the symmetry between Sections A and B by adding additional measures that compensate for the shift in meter.

Figure 2.10.6 Descending Henry Theme



The C section is thematically derived from the descending Purcell theme. It begins at measure 77 with a sub-section marked *Un poco piu*

mosso (alla Marcia) that is comprised of 3 phrases that are 4-bars in length and are followed by a 3-bar extension. The sub-section, which modulates through several keys, serves as introductory material to a lively 3-voice *Fugato* section that begins in measure 92. The most prominent tonal center for section C is G major. The work closes with a coda at measure 117 that is marked *Più sostenuto (quasi Corale)*.

Opus 170, No. 39, Canciòn Cubana on the name of Hector Garcia

Background

Hector Garcia was born in Havana, Cuba where he completed his education and received Master of Guitar and Master of Music degrees from *Peyrellade Conservatory*. Upon graduation, Mr. Garcia furthered his education through studies with the eminent musicologist-guitarist, Emilio Pujol, in Barcelona, Spain, and later was appointed as assistant to Maestro Pujol in the master classes held annually in Cervera, Spain.⁴⁰ Garcia, as is the case with other *Greeting Card* recipients, met Castelnuovo-Tedesco while playing recitals in the Los Angeles area. The composition of *Cancion Cubana* came as a complete surprise to Garcia, who recalls receiving the work with an accompanying letter.⁴¹ Mr. Garcia holds emeritus status from the University of New Mexico and currently resides in Miami, Florida.

⁴⁰ Biography submitted by Hector Garcia.

⁴¹ Personal interview with Hector Garcia by the author.

Analysis

Castelnuovo-Tedesco used the Spanish language model of the chromatic scale in creating the themes for *Cancion Cubana*, whose most prominent feature is its recurrent habañera rhythm, appearing in the first measure and maintaining a near constant presence. The work, 113 measures in length, is constructed with regular phrase structures in a unique binary form, featuring A and B sections whose design produces mirror images that center on the ascending and descending themes. The Ibero-American flavor is further accentuated through the composer's use of hemiola and folkloric harmony.

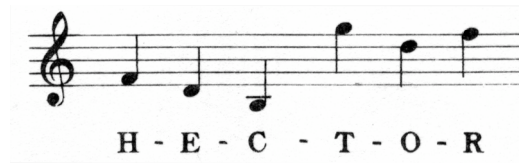
Table 2.11 Analytical Diagram of Opus 170, #39, *Cancion Cubana*

Section/Phrase	Measures	Themes / Tonal Areas
A Introduction	1-8	Ascending Hector B diminished
A Phrase 1	9-16	1 st Habañera Theme Ascending Garcia A minor
A Phrase 2	17-24	1 st Habañera Theme G, E minor
A Phrase 3	25-32	2 nd Habañera Theme A minor, E
A Phrase 4	33-41	2 nd Habañera Theme E minor, G

A Closing	42-56	Ascending Hector
B Introduction	57-64	Descending Hector C# half diminished
B Phrase 1	65-72	3 rd Habañera Theme Descending Garcia D major to F major
B Phrase 2	73-80	3 rd Habañera Theme Descending Garcia F major
B Phrase 3	81-88	2 nd Habañera Theme D minor
B Phrase 4	89-98	2 nd Habañera Theme A minor
B Closing	99-102	Descending Hector
B Coda	103-113	Descending and Ascending Garcia Themes

The ascending Hector theme opens the work in an 8-measure section marked *Quasi un'introduzione* that begins by outlining an ambiguous and unstable C# diminished tonality. Divided into 2-measure segments using the habañera rhythm, the first segment states theme, the second restates the theme in octave transposition while the third segment brings the section to an open cadence which the fourth segment resolves in the key of A minor.

Figure 2.11.1 Ascending Hector Theme



A period structure of four 8-bar phrases represents the bulk of the A section. The first two phrases, rooted in A minor and E minor tonalities respectively, have thematic material derived from the melodic contour of the ascending Hector theme and close with cadential material based on the ascending Garcia theme.

Figure 2.11.1 Ascending Garcia Theme



The third and fourth phrases have a new, more rhapsodic melodic theme that evokes a folkloric vocal style. Both phrases feature a design of two 2-bar segments followed by a 4-bar segment and reintroduce triplet rhythms from the introduction. They both begin with harmony that is suggestive of folk idioms through the flatted second scale degree before moving upward chromatically.

Figure 2.11.1 Descending Hector and Garcia Themes



Designed in an identical fashion to its counterpart, the B section differs from the A section primarily through the inverted thematic material that in turn dwells more in major tonalities. The closing section is truncated, giving way to a coda after only 3 measures of material at measure 102. (A mistake by the editor may have occurred in the form of a misspelled thematic note in measure 111.⁴²)

⁴² This statement is speculative as no manuscript copy of the work was available at the time of this writing.

Opus 170, No. 40, Cancion Venezuelana sul nome di Alirio Diaz

Background

Alirio Díaz ranks as one of the greatest guitarists of the 20th century. He was born on November 12, 1923 in the small village of Caserio La Candelaria, Venezuela. From a large family of modest origins, he was the eighth child in a family of eleven children. His cultural heritage was one that held a deep and abiding love for music as his family was exceptionally musical. His father played the cuatro, the guitar and the maracas. His mother, brothers and sisters were singers and were also proficient on stringed instruments.

Diaz began playing his father's cuatro at seven years of age and his sister's guitar at eleven. His background in Venezuelan folk and popular music engendered in him the acuity to listen, and strengthened his rhythmic and improvisational skills. He began his studies of the classical guitar by reading Fernando Carulli's *Método de Guitarra*, and in his teen years, Diaz traveled to several different cities in Venezuela to further his musical studies. Most notable among these experiences were his studies with bandleader, composer and teacher, Laudelino Mejías. His association with Mejías' *Banda Sucre* led to success and notoriety through

performances for the state radio. In 1945, he moved to Caracas where he registered at the *Escuela Superior de Música*, and began formal guitar lessons with Raul Borges. Graduating in 1950, Diaz gave his first public concerts in Venezuela, and soon after received a grant to complete his musical studies at the *Madrid Conservatory* under Regino Sainz de la Maza. A year later, he continued his studies with Andrés Segovia becoming his assistant and later his successor, chairing the master classes at the *Academia Chigiana* in Siena, Italy. Diaz then embarked on his touring and recording career.

He married an Italian national and settled in Rome, where he was named cultural attaché by the Venezuelan government, and so worked for a time at the Embassy. Diaz' autobiography, *Al divisar el humo de la aldea nativa* (1984), tells of his early years and of the influence of his family and the friends in La Candelaria who helped him shape his life in music.⁴³

Analysis

Cancion Venezuelana is *Greeting Card No. 40* and is written on the name of Alirio Diaz. Again revealing the composer's expertise as miniaturist, this evocative and captivating work is 72 bars in length. It has a modified ternary structure that has sections that contrast each other in

⁴³ *Al divisar el humo de la aldea nativa* (1984) Caracas

their mood, harmonic centers and intensity. Castelnuovo-Tedesco created a tonal palette for the work based on Latin American folk elements and impressionistic harmony. He chose a meter of 2/4 for the work, setting all the motives in 2-bar rhythms that end on beat one of the second bar. The work uses a dotted accompanimental rhythmic motive throughout that recalls elemental features of South American dance; the majority of the piece is set as a drone, giving it a primitive and rustic quality. The motives created by the names Alirio and Diaz present a variety of musical problems. The collection of pitches in the ascending Alirio motive suggests augmented and dominant harmony and has several wide and disjunctive leaps. The descending Alirio motive suggests both augmented and diminished harmony with similar intervallic problems. Both of the Diaz motives have pitch collections that form relatively stable triadic chords. There is an inherent difficulty in setting these motives because of the leap of 2 octaves from A to Z.

Table 2.12 Analytical Diagram of Opus 170, #40, *Cancion Venezuelana*

Section / Phrase	Measures	Themes / Tonal Areas
Introduction	1-4	Ascending Alirio Theme A Phrygian
A	5-20	Ascending Alirio Theme Ascending Diaz Theme A Phrygian
B	21-32	Descending Alirio Theme Descending Diaz Theme F# minor, A major
B Extension	33-48	Descending Alirio Theme A major
Transition	49-56	Ascending Diaz Theme Descending Diaz Theme F major, F# minor
A2	57-68	Ascending Alirio Theme Ascending Diaz Theme
Coda	69-72	

The 4-bar introduction features the ascending Alirio motive in two statements. The first statement is the motive alone while the second is transposed an octave higher and is set over an A chord that, through its context, exhibits elements of both dominant and Phrygian harmony.

The 16-bar A section, comprised of four 4-bar phrases, follows the introduction whose principal tonality A Phrygian. Antecedent and consequent phrases are presented and then placed in octave transposition

and repeated. The antecedent phrase is created by successively placing harmonized versions of the ascending Alirio and Diaz motives.

Figure 2.12.1 Ascending Themes



The B section, which begins at measure 21, is comprised of 12 and 16 measure subsections that both feature regular phrasing. The first subsection has 3 phrases, each 4 measures in length. The first phrase, an antecedent, sets the descending Alirio and Diaz themes and is directly repeated. The third phrase, a consequent, inverts the consequent phrase of the section. The second subsection is 16 measures in length and divides into equal 8 measure phrases. Each phrase is comprised of a series of 3 sequential 2-bar motives based on the descending Alirio theme and is followed by a 2-bar cadence.

Figure 2.12. Descending Themes



An 8-bar transitional passage based on the ascending and descending Diaz themes respectively begins at measure 49 and bridges sections B and A2. The section, marked *Subito mosso e agitato*, features tremolo figures that sustain the tone A. The tonalities realized for each of the themes, F major for the ascending Diaz theme and F# minor for the descending Diaz theme, are implied in pitch collections. The juxtaposition of the tonalities and the dynamic intensity of the moment generate an air of instability.

The A2 section bears a close resemblance to its counterpart, featuring exact repetition of the antecedent phrase from section A. The consequent phrase features a slight variation on its predecessor. The work closes with a 4-bar coda that is reminiscent of the ascending Alirio theme.

Opus 170, No. 41, Canciòn Argentina sul nome di Ernesto Bitetti

Background

Ernesto Bitetti met Mario Castelnuovo-Tedesco in May of 1966. Having traveled to the United States from Argentina to perform recitals, he had been engaged to play several concerts in Southern California. During the intermission of his concert in Hollywood, the composer arrived in the "Green Room" and introduced himself, causing the guitarist to be both greatly surprised and honored. Bitetti had played Castelnuovo-Tedesco's *Concerto in D* in Argentina and had sent the composer press clippings. Bitetti stayed in Southern California for a month and visited the Castelnuovo-Tedesco home on three or four occasions. Castelnuovo-Tedesco presented Bitetti with manuscript copies of most his works for the guitar, leading to the inclusion of works by the composer on a records entitled *Milonga* and *Samba Argentina*. Bitetti received the *Cancion Argentina* by post in Argentina, and began programming it immediately afterwards and many times since. Bitetti recalled that very few edits were

necessary in the *Cancion Argentina* as Castelnuovo-Tedesco had already written for the guitar for 30 years.⁴⁴

Analysis

The underlying design of the work is straightforward and clear. Comprising five consecutive period structures each with regular phrasing patterns, the work also exhibits characteristics of a symmetrical rondo structure through its presentation of the thematic material. As in previously discussed works, mode mixture and non-traditional progression characterize the *Canción Argentina's* harmonic language. Castelnuovo-Tedesco used the 28-note Spanish language chromatic scale to derive the themes for the work.

⁴⁴ Correspondence to Ernesto Bitetti from Mariio Castelnuovo-Tedesco is held by the Astengo Foundation in Rosario, Argentina.

Table 2.13 Analytical Diagram of Opus 170, #41, *Cancion Argentina*

Section	Measures	Themes / Tonal Areas
A	1-16	Ascending Ernesto Descending Ernesto G minor, A minor, G major
B	17-32	Ascending Bitetti G minor, Ab major C minor, Eb major, D major
A2	33-48	Descending Ernesto Ascending Ernesto E minor, G minor
D	49-64	Descending Bitetti C# Augmented, E major, Eb major
A	65-80	Ascending Ernesto Descending Ernesto

The opening period structure and rondo theme set both the ascending and descending themes based on the name Ernesto. The section has a basic tonality of G, and features richly chromatic harmony and employs mode mixture. The descending Ernesto theme modulates, hinting at A minor/major through E dominant.

Figure 2.13.1 Ascending Ernesto Theme



Figure 2.13.2 Realized Ascending Ernesto Theme



Figure 2.13.3 Descending Ernesto Theme

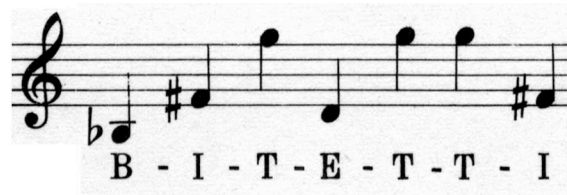


Figure 2.13.4 Realized Descending Ernesto Theme



The B section begins at measure 17 and uses the ascending Bitetti theme as a point of departure. The basic rhythm changes from a Latin dance inspired motive to that of a perpetually moving figure. The harmonic progression moves from G minor through a variety of keys before arriving at Eb major. Mode mixture and chromaticism characterize the harmony.

Figure 2.13.5 Ascending Bitetti Theme



The A2 section begins at measure 33 and is the center of the symmetrical arch shaped form. The section differs from the A section by virtue of its reversal of the order and frequency of its 2 themes. The harmonization of the themes is a varied.

Section C arrives at measure 49, departing from the presentation of the descending Bitetti theme. Its rhythm, phrase structure and harmonic scheme mirrors that of section B.

Figure 2.13.6 Descending Bitetti Theme



The work closes with the final presentation of section A material, rounding out the form in a fashion that is identical to the opening.

Opus 170, No.42, Estudio sul le nome di Manuel Lopez Ramos

Background

Manuel Lopez Ramos was born in Buenos Aires in 1929. He was a student and disciple of Andrés Segovia, and through that connection received *Greeting Card No. 42, Estudio*. Inquiries regarding the work elicited the following responses.⁴⁵

It is with much pleasure that I will respond to your inquiries. To begin with, I can tell you that I never met the Maestro in person. In 1948, I had in my hands his wonderful sonata that I studied and began to play in Buenos Aires. All the works published by Schot (*Sonatas de Ponce*, etc...) no one had played in my country. I was able to recognize, in spite of my inexperience, the greatness of the Italian master and his genius for composing on the guitar, perhaps like no other. I must tell you that the Maestro wrote the *Estudio* based on my name after I sent him my recording of the *Sonata* and of the *Quintet* with the *Parranin Quartet*. At first I did not send him my recordings, thinking that my work would pale in comparison to the recordings of the great Segovia. But, my wife insisted that I send him my recordings. The Maestro wrote me some letters analyzing and praising my recordings. (This coming week I will send you a book of memoirs I wrote on these experiences along with a CD. In this book you will be able to read the C. Tedesco's thoughts on my recordings).⁴⁶

The Maestro's commentary filled me with pride. I then received the *Estudio* to which we now refer. I must be sincere with you. This work was never entirely to my satisfaction and because it was so short it was not made part of my recitals. Of course, I was

⁴⁵ See footnote 3, questionnaire.

⁴⁶To date, the material has not be received

grateful to the master's deference to me and so I digitized it. Later it was edited. I never did record the work and I am unaware if any other guitarist has done so.

The other questions I can answer more directly. I never did meet the Maestro personally. I am a student (so much so I don't play in public anymore) of the work of C. Tedesco. I recorded with my sister Marga Lopez (famous actress of the Mexican cinema) *Platero Y yo* in a version that if I say so myself, is rather unique (..forgive my immodesty). A few months back there appeared a commercial release from the recording house LUZAM (which sells in Mexican record stores) with the most beautiful *Quintet* of which I made earlier reference (recorded in 1965). Next to be released will be a second recording of the *Sonata* and *Platero Y yo*. In the meantime I read and study the *Caprichos de Goya* (master work) and *Escarraman*, also an extraordinary and inspired work.

Regarding question no. 5 and 6, I must tell you the Maestro (in the *Estudio*) did not show the same inspiration that he displayed, for example, in the work dedicated to Segovia (with his name). Of course it has a value, but since he never knew me in person it could not reflect my personality. I think he meant to thank me for sending him my recordings.

Unfortunately, I never had an epistolary relationship with the Maestro. I believe that by then he was ill and he died shortly thereafter (1968). It was an enormous loss for music and for the guitar.

Analysis

Manuel Lopez Ramos was the recipient of *Greeting Card No. 42*, entitled *Estudio*, a work that is imbued with a sense of elegance, simplicity and balance derived from the clarity of its design. Featuring a 94-measure form that exhibits absolute symmetry, it is divided into two sections that

are mirror images of each other. They each begin with unadorned, declamatory, duple meter statements of their 3 name motives in succession and continue with subsections based on the individual motives in a fast sextuple meter. They each conclude with identical 4-bar phrases. A 4-bar coda brings the piece to its close.

Table 2.14 Analytical Diagram of Opus 170, #42, *Estudio*

Section/Phrase	Measures	Themes / Tonal Areas
A	1-3	Ascending Manuel, Lopez and Ramos Themes No Clear Tonal Center
A	4-17	Ascending Manuel Theme A major
A	18-33	Ascending Lopez Theme A major, D minor
A	34-41	Ascending Ramos Theme Bb major
A	42-45	Closing Phrase D minor
B	46-48	Descending Manuel, Lopez and Ramos Theme No Clear Tonal Center
B	49-62	Descending Manuel Theme Bb major, A major
B	63-78	Descending Lopez Theme F augmented, Bb major
B	79-86	Descending Ramos Theme D minor

B	87-90	Closing Phrase Bb major
Coda	91-94	Closing Phrase Extension D minor

The A section in *Estudio* is based on the ascending versions of the Manuel, Lopez and Ramos themes. A 3-bar introduction in common time gives way to a fast sextuple meter and the body of the section in the form of subsections of 14, 16, and 8 bars, respectively. Perpetual rhythm is the main characteristic feature of the body of the section. The ascending Manuel subsection sets its 6-note theme in equal rhythms and has a basic tonality of A major. The ascending Lopez subsection sets its 5-note theme in unequal triple to duple rhythmic pairs and moves tonally from A major to D minor. The ascending Ramos subsection sets its 5-note theme in unequal duple to triple rhythmic pairs and moves tonally from D minor to Bb major. A 4-bar closing re-establishes the D minor tonality.

Figure 2.14.1 Ascending Themes



The B section has the same design and characteristic features as its counterpart. Its 2 principal tonal centers are Bb major and D minor. The harmonic language is ripe with Catelnuovo-Tedesco's characteristic ambiguity that hints at multiple tonal centers.

Figure 2.14.2 Descending Themes



Opus 170, No. 43, Aria da Chiesa sul nome di Ruggero Chiesa

Background

Ruggero Chiesa (1933-1993) was a renowned teacher, editor and musicologist. He attended the *Accademia Chigiana* in Siena from 1956 to 1960, where he studied the guitar with Alirio Diaz and the vihuela with Emilio Pujol. In later years he succeeded Pujol in teaching the courses in "Transcription from Ancient Tabulatures" at the *Accademia Chigiana*. Chiesa taught at the *Conservatorio Giuseppe Verdi* in Milan and was founder and director of *il Fronimo*, the guitar magazine of the Milanese Music Publisher, *Suvini Zerboni*, from 1972 until his death.⁴⁷

Analysis

Clarity of design and mode mixture are the primary characteristic features of the *Aria da Chiesa*. The work is constructed in an perfectly symmetrical ternary form that is 54 measures in length and whose A

⁴⁷ Il Fronimo, 2004.

sections are identical, except for the last 2 bars that cadence in different tonalities.

Table 2.15 Analytical Diagram of Opus 170, #43, *Aria da Chiesa*

Section	Measures	Themes / Tonal Areas
A	1-18	Ascending Ruggero Theme / G minor Ascending Chiesa Theme / D minor Descending Ruggero Theme / G major Descending Chiesa Theme / C minor
B	19-36	Arpeggio Themes F half diminished, C minor, Eb major, G dominant, D major
A	37-54	Identical to the first section A with the exception of the concluding cadential passage / ends in D major

The A section is 18 measures in length and contains each of the work's 4 principal themes, presented consecutively in 4-bar phrases. After a 2-bar introduction, the first phrase sets the ascending Ruggero theme against a progression that simply moves from G major to G minor.

Figure 2.15.1 Ascending Ruggero Theme



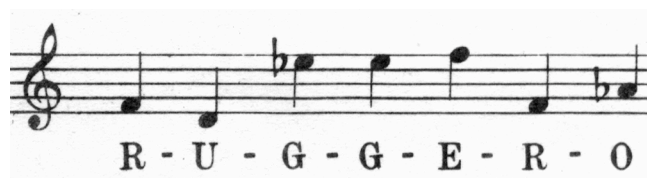
The second phrase begins at measure 6 and sets the ascending Chiesa theme against the backdrop of a harmonic progression that moves G major to D minor.

Figure 2.15.2 Ascending Chiesa Theme



The third phrase conversely sets the descending Ruggero theme with harmony that moves from D minor to G major at measure 10.

Figure 2.15.3 Descending Ruggero Theme



The fourth phrase begins at measure 14 and sets the descending Chiesa theme against the backdrop of a harmonic progression which moves through C minor, A dominant and G dominant harmonies that close the section by cadencing back in C minor.

Figure 2.15.4 Descending Chiesa Theme



The center portion of the symmetrical structure, the B section is also 18 measures in length, but its phrase structure is unlike that of its predecessor, consisting of a pair of 7-bar phrases that are followed by a 4-bar phrase. The 7-bar phrases are tonal inversions of each other and feature long arpeggio figures followed by the repeated chord motive derived from the opening of the work. The 4-bar phrase that closes the B section is also derived from the repeated chord motive. The section moves through a variety of tonalities before arriving at D dominant harmony in anticipation of the return of the section A2 material.

The A2 section mirrors section A exactly with the exception of a final cadence that brings the work to its close in D major.

Opus 170, Greeting Card #44, Brasileira on the name of Laurindo Almeida

Background

Castelnuovo-Tedesco dedicated *Brasileira* to Laurindo Almeida (1917-1995). The 44th in the cycle, the work was one of nine *Greeting Cards* composed in 1967. Almeida, a Brazilian born Grammy award winning jazz guitarist and composer, kept a residence in Los Angeles where he was a frequent visitor to the Castelnuovo-Tedesco home.⁴⁸

Analysis

Brasileira is a 111-measure work that has an underlying rondo structure at its core. The occurrences of the main thematic material are connected with episodic passages that are tonally functional and grow out of their rhythmic material. The work is presented in duple meter and features a type of syncopation that is reminiscent of those typically found in Brazilian rhythms.

⁴⁸ Personal interview with Ron Purcell.

Table 2.16 Analytical Diagram of Opus 170, #44, *Brasileira*

Section	Measures	Themes / Tonal Areas
A	1-16	Ascending and Descending Laurindo and Almeida Themes / F major, D major
B Episode I	17-32	Episode Theme / D major
A2	33-56	Ascending and Descending Laurindo and Almeida Themes / Various Keys
C Episode II	57-98	Episode Theme, Climactic Themes / Various Keys
A3	99-106	Ascending and Descending Laurindo and Almeida Themes / A Dominant
Coda	107-111	Episode Theme

The opening section is sixteen bars long and is divided into four 4-measure phrases. The first and second phrases are upon the ascending Laurindo and Almeida themes, while the third and fourth phrases are based on the descending versions. While the first and third phrases present the themes without harmonization, the second and fourth phrases are harmonized.

Figure 2.16.1 Ascending Laurindo and Almeida Themes



Figure 2.16.2 Descending Laurindo and Almeida Themes



Castelnuovo-Tedesco sets the inherently chromatic themes with progressions that do not follow the conventions of harmonic function. The second phrase arrives at F major through A dominant, G minor and again A dominant harmony. The fourth phrase arrives at D major through G dominant, F augmented, C# minor, A minor 7 and A dominant harmony.

The B section begins at measure 17 and features a regular phrase structure set over 16 bars. The work's episodic material is tonally more stable than each of the main thematic sections and serves to ground the work in a traditional sense. The A2 section differs from its predecessor in its harmonization and phrase design. Descending arpeggio passages of

irregular length emerge from the accompaniment and follow each of the themes.

The climactic C section, the longest of the work, departs from the same material that occurs at the beginning of section B. This leads to material characterized by insistent ostinato figures and sustained harmonic tension.

The A3 section is the shortest of the 3 thematic passages. Castelnuovo-Tedesco again varies the harmonic progression of the material and sets it primarily against the backdrop of A dominant harmony. The work closes with a 5-bar coda that reprises the episode theme in D major.

Opus 170, No. 46, Japanese Print on the Name Jiro Matsuda

Background

Born Akinobu Jiro Matsuda in Himeji, Japan on the 28th of June 1933, he began his guitar studies at the age of fourteen. Matsuda continued to develop as a guitarist while he studied at Kobe University, where he graduated in 1957 with a degree in Economics. He gave his first public recital, in Kobe in 1958, and a year later, at the Osaka International Festival, Andrès Segovia commended his playing. In 1962, Matsuda made the first of three concert tours in the United States where met Castelnuovo-Tedesco through his connection to Andres Segovia. He maintained a correspondence with Castelnuovo-Tedesco until the composer's death in 1968. In 1969, Matsuda traveled to Europe, where for two years he studied with Segovia and Alirio Diaz. During this time he also studied with John Williams at the Royal College of Music in London.⁴⁹

⁴⁹ Personal vitae submitted to the author by Akinobu Matsuda.

Personal correspondence between Akinobu Matsuda and the author elicited the following commentary regarding his recollections of the composer generally, and Opus 170 specifically.⁵⁰

I met him in his house in Los Angeles, when I was on my way for a concert tour. By accident, I was informed there was Maestro Segovia's concert and a reception for him at Maestro Castelnuovo-Tedesco's house. I tried to reach one of my friends whose name was Ron Purcell, a guitarist there, (I heard he was a student of Castelnuovo-Tedesco) When I reached his house, M.Segovia had just finished playing to Maestro Castelnuovo-Tedesco, (it was great pity)! I found Maestro Heifetz etc. at the salon. Later Maestro Castelnuovo-Tedesco wrote me a letter and he dedicated his music, *Greeting Card*, to me. I had several letters from him revising his music before it was published.

I have changed my name since receiving the *Greeting Card* and never have had a chance to play it, but instead I gave some pieces of *Capricchos de Goya* a world premiere in 1985 in Japan. I played one of them in my recent CD, *Obsequio a el Maestro*. By the way, did you buy my CD *Sound of the Guitar, No 3*, or do you know the address of his sons? If so, please let me know their address. I would like to send this CD to them."

Questioned as to his recording of the work, Matsuda replied:

My wife and played I duet by him, which is *Prelude and Fuga No.1*. It was, I think, a world premier. He heard this recording and gave me a nice comment for it. I played often the "*Platero and I*" by him. I recorded some pieces on the record, for Japan Columbia, with a famous actor as a narrator.

⁵⁰ See footnote #3, Questionnaire

I think Tedesco was a genius. I presume you know Segovia wrote about Maestro Castelnuovo-Tedesco for the competition of composers after Maestro Castelnuovo-Tedesco had passed away.

Regarding the question as whether or not the composer attempted to express elements of his (Matsuda's) personality into the piece, he wrote:

He got an impression of me when I visited him. In the meantime, when I have time, I will look for those documents, the *Greeting Cards* and letters, and send the copies for you. Sorry being late to answer to you. Akinobu Matsuda

Analysis

Japanese Print is a light-hearted, playful and clever composition. Several currents run through the work. First, Castelnuovo-Tedesco uses a very colorful harmonic palette for the work that employs a mode mixture created through the use of multiple tonic areas. Second is his juxtaposition of contrasting themes and by extension, sections that are perceived most noticeably in their metrical shifts. The work is constructed in a 90 measure modified ternary form featuring symmetrical A and A2 sections.

Table 2.17 Analytical Diagram of Opus 170, #46, *Japanese Print*

Section	Measures	Themes / Tonal Areas
Introduction	1-4	Ascending and Descending Jiro Themes / F major
A	5-30	Ascending and Descending Matsuda Themes / F major, F# minor, D major
B	31-63	Ascending and Descending Jiro Themes / various keys
transition	64-68	Based on Ornamental Motive from the Matsuda Themes / F major
A2	69-93	Ascending and Descending Matsuda Themes / F major, F# minor, C major
Coda	94-99	Ascending Jiro Theme and A and A2 Closing Themes / C major

The work opens with a 4-bar introductory phrase that is based upon the ascending and descending Jiro themes. The ascending theme moves sequentially upward, a major followed by a minor third and is punctuated by an F major triad.

Figure 2.17.1 Ascending Jiro Theme



The descending Jiro theme moves sequentially downward, a major and then a minor third and is also punctuated by an F major triad.

Figure 2.17.2 Descending Jiro Theme



Section A, marked *moderato, alla marcia (March of the Samurai)*, begins at measure 5 and is based on the ascending and descending Matsuda themes. Both of the themes are centered on the tone A. The English alphabet version of the chromatic scale places the letter M as the thirteenth in the series, and thus creates a situation where the tone A will be used 3 times in each form of the theme. Castelnuovo-Tedesco presents the ascending theme in a tonality of F major and the descending theme in the tonality of F-sharp minor. By placing these materials consecutively the immediate appearance is that of mode mixture, but as the progression for the section unfolds, harmonies relating to both of the initial tonalities are offered.

Figure 2.17.3 Ascending Matsuda Theme

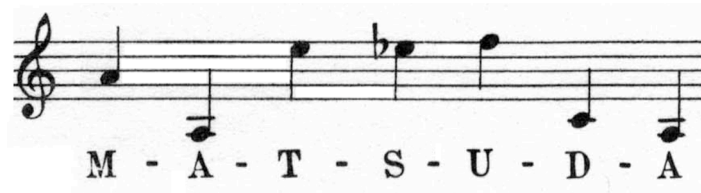
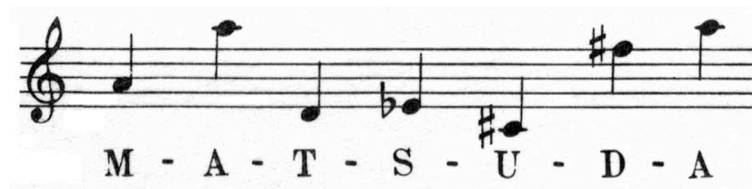


Figure 2.17.3 Ascending Matsuda Theme



The B section recalls the introductory material thematically and stylistically. Marked *Andantino grazioso (In the garden)* and offering contrast, the section differs rhythmically and metrically from that of section A. The phrase structure is regular, consisting of 8 phrases each 4-bars in length. The rhythmic style of the section is comparatively free, featuring a mix of long lyrical lines and scale passages. The B section is harmonically less stable than the A section, moving through tonalities of G major, E major, C# minor, F major, C major, A-flat major, B-flat major and A major. A transitional passage based on the ornamental motive from the Matsuda theme leads to the A2 section.

The A2 section begins at measure 69, reprising measures 5 through 20 from section A in exact repetition. Whereas the section A moves to D

major at its close, section A2 move to C major in preparation for the coda and the close of the work.

The coda reprises in condensed form the basic juxtaposition of the contrasting sections. It features a 3-bar phrase with a based on the ascending Jiro theme that closely resembles the opening of the B section, followed directly by a 3-bar phrase based on the closing of the A and A2 sections that are in turn based upon the Matsuda theme. The phrases have tonalities of G major and C major respectively, bringing the work to its close via a somewhat rare direct and conventional harmonic relationship.

Suggestions for Performance

Castelnuovo-Tedesco does not offer the interpreter instructions regarding pulse relationships in the work's metrical shifts. The differing tempo markings and contrastive premise of the work suggest that the maintenance of such a relationship is unnecessary. Inconsistency in the counting of bars and meter at measure 30 serves to further emphasize this point.

Opus 170, No. 47, Volo d'Angeli sul nome di Angelo Gilardino

Background

Angelo Gilardino was born in Vercelli, Italy, in 1941, where his early studies of the guitar, cello and composition led first to a career as a concert guitarist and later to that of composer and musicologist. Contacted by Castelnuovo-Tedesco in 1966, Gilardino corresponded with the composer frequently until his death in March of 1968. During the course of the correspondence the composer had come to respect the talent and intellect of the young Gilardino enough to recommend him to the publishing house *Edizioni Musicali Bèrben* to direct their *20th Century Guitar Music Series*. The position thrust Gilardino into prominence in the area of publishing works for the guitar, which, in turn parlayed into successes in the fields of composition, musicology and education.⁵¹

Gilardino has held teaching posts at the *Liceo Musicale G.B. Viotti* in Vercelli, the *Conservatorio Antonio Vivaldi* in Alessandria and the *Accademia Superiore Internazionale Lorenzo Perosi* in Biella. In 1997, he

⁵¹ See Appendix D

was appointed the artistic director of the *Andrés Segovia Foundation* and the Segovia Museum in Linares, Spain.⁵²

Personal correspondence between Gilardino and the author elicited the following commentary regarding his recollections of the composer generally and Opus 170 specifically.⁵³

I received his first letter on 1966 totally out of the blue. I couldn't believe it, because at that time I was a young (24 years old) guitarist unknown beyond the borders of my native region, I did not belong to the guitar mainstream - the Segovia line - and I had little hope of breaking my isolation. The arrival of his first letter marked the beginning of a new era in my career. He wrote in a friendly manner, although from our correspondence I did not know what was in store for me. Only after his death, I learned the truth. *Edizioni Musicali Bèrben* had decided to expand their programs by creating a new series of original 20th century guitar music and had asked him whom to appoint for the leadership of the forthcoming collection. There were many big nominations for that appointment, but - with my ignoring all the matter, Mario suggested my totally unknown name, and then he promoted me from one day to another to the level of a first ranked person in the guitar world. It would have become the most important series of guitar music of 20th century! Subsequently, I knew that before the beginning of our correspondence he had attended a concert of mine in Italy, whose program included his "*Sonata - Omaggio a Boccherini*", a piece of which I had realized my own edition. I had never seen him, so I couldn't recognize him.

Also, after having read my first compositions, he foretold that despite my achievements as a concert player, in time I would become a composer. Fourteen years later, in 1981, I gave up a rewarding career as a player and I entered my full-time activity as a composer."

⁵² Personal vitae submitted to the author by Angelo Gilardino

⁵³ see Footnote #1, Questionnaire

Asked about his reaction when he received the *Greeting Card*, he wrote:

Despite the warm flow of our correspondence, an average of two letters a week from either side, I did not expect he would have written one of his *Greeting Cards* upon my name, so I was once more surprised when I received the envelope from Beverly Hills. He was slowly sending me all of his manuscript guitar music, blueprinted, and when that large envelope arrived, I thought it was another of his works he wanted me to read from the original and not from a printed source. I did not open it immediately; I was preparing a concert for that evening and I took the sealed envelope with me. After the concert, in my hotel room before going to rest, I broke the envelope; it was a bad idea. I couldn't sleep and in the morning I was still awake.

Gilardino responded to the questions about the premiere of the work in the following way.

I did of course (premiere the work) a couple of weeks later. He was not in the audience but I think I sent a recording to him. Anyway, I knew already what he thought of me as a player. I can't say anything precise about date and place of that performance because I have lost (that information), in one of my many removals, a lot of my documents.

In response to questions regarding his impressions of the work, and the significance of the title, Gilardino responded in the following way.

The *Volo D'Angeli* is a serious and thoughtful piece, despite its rather sketchy appearance. Surely, it is one of the most significant items in the series of the *Greeting Cards*.

Indeed, it is a musical description of my character as an artist. He wrote "*Andantino malinconico*" and, not casually, most of my music is inspired to Melancholy, Darkness, etc: I have written "*Musica per l'angelo della Melancholia*" and the title of my concerto for guitar and orchestra is "*Lecons de Ténèbres*".

Yes, the title *Volo D'Angeli* is significant beyond the name word play. We have an agreement to meet after life. It has been sealed by him with a Christmas greeting card reproducing an ancient Tuscan painting entitled "*Incontro in Paradiso*".

Analysis

The *Volo d'Angeli* employs a 127 measure symmetrical modified binary structure as its form. The A and B sections are of similar lengths and feature several phrase structures of identical design and thematic ordering. A closing section briefly reprises each of the 4 themes. A coda alternates between the 2 principal themes as it fades dynamically into nothingness.

Table 2.18 Analytical Diagram of Opus 170, #47, *Volo d'Angeli*

Section	Measures	Themes / Tonal Areas
A Introduction Subsection I	1-4	Ascending Angelo A dominant
A Subsection II	5-12	Ascending Angelo D Phrygian
A Subsection III	13-30	Ascending Angelo D Phrygian
A Subsection IV	31-46	Ascending Gilardino Eb major, A minor
B Introduction Subsection I	47-50	Descending Angelo
B Subsection II	51-58	Descending Angelo A minor
B Subsection III	59-83	Descending Angelo A minor
B Subsection IV	84-91	Descending Gilardino F# minor
B Subsection V	92-97	Descending Angelo A major/dominant
Closing Section	98-113	Ascending Angelo Ascending Gilardino Descending Angelo Descending Gilardino D minor, Bb major A minor
Coda	114-127	Ascending Angelo Descending Angelo A major

The work opens with a 4-bar introduction that strings together octave transpositions of the ascending Angelo theme. Marked *Andantino, vagamente*, Castelnuovo-Tedesco allows the vagaries of the implied tonalities of the theme to rest openly before the onset his harmonization. A repeated antecedent and consequent pair in D Phrygian follow the introduction and lead to an 18-bar passage that is characterized by its perpetual rhythm.

Figure 2.18.1 Ascending Angelo Theme



The ascending Gilardino theme is introduced at measure 31, bringing the A section to its close. Castelnuovo-Tedesco uses the theme as point of departure for the 8-bar section and employs the keys of Eb major and A minor, both of which are implied in its collection of pitches.

Figure 2.18.2 Ascending Gilardino Theme



The B section is constructed in similar fashion to section A, opening with an introduction that leads to a repeated antecedent and consequent phrase pair that in turn leads to a perpetual rhythm passage. The thematic material is chromatically inverted and harmonic implications are different. The material based on the descending Angelo theme is set primarily in A minor.

Figure 2.18.3 Descending Angelo Theme



The descending Gilardino theme is set in F# minor and, as in the A section, is the derivative material for the fourth subsection.

Figure 2.18.4 Descending Gilardino Theme



Unlike section A, a fifth subsection occurs in section B. Returning to the descending Angelo theme and anticipating the work's closing section, Castelnuovo-Tedesco sets the theme in A major.

The closing section revisits all 4 of the principal themes in consecutive 4-bar phrases. The tonalities of the ascending themes are unchanged from their earlier presentation while both of the descending themes are presented against the backdrop of A major.

The coda alternates between the ascending and descending Angelo themes presented in octave transpositions and in an unadorned manner.

Opus 170, No. 48, Canzone Calabrese sul nome di Ernest Calabria

Background

Ernest Calabria (1928-1994) began his career as a professional musician in his late teens. During these early years, he was very active in the popular music scene. He played with a jazz trio and, soon after, began his study of classical guitar, gaining a reputation as a touring musician and session guitarist. Calabria worked extensively as a studio musician, playing on Broadway, radio, television, in nightclubs⁵⁴ and on cruise ships⁵⁵. He gave guitar recitals for the Classical Guitar Society of New York and performed with the Metropolitan Opera Orchestra, and the Little Society of New York. He recorded a classical album of Paganini's *Sonatas* for violin and guitar.

Calabria was a childhood friend of fellow *Greeting Cards* recipient, Eugene di Novi who introduced him to Mario Castelnuovo-Tedesco when the New York based artist was visiting in Los Angeles. "Throughout his

⁵⁴ Ernest Calabria was Harry Belafonte's accompanist for 9 years and recorded 14 albums with him. During his career, he also accompanied Steve Allen, Burt Bachrach, Dinah Shore, Tony Bennett, Josephine Baker, Marlene Dietrich, Diahann Carroll, Melba Moore, Miriam Makeba, Nana Mascouri, Barbara Massey and Eartha Kitt.

⁵⁵ From 1979 until 1992 he played solo guitar and with a ten piece orchestra on Holland-America, Cunard and Sitmar Lines

long career as a musician, Ernie formed a number of close relationships with family and friends, many of which extended over a lifetime. He had a natural bent for making others feel good about themselves. He affirmed life and art even as he met adversity."⁵⁶

Analysis

The *Canzone Calabrese* is a work characterized by its tuneful simplicity, lyricism and clarity of design. Featuring a symmetrical 73-bar modified ternary form, it has subsections of 24, 24 and 25 measures that are related also in their phrase design. *Canzone Calabrese* also features a lilting 6/8 meter that is reminiscent of a barcarolle, creating a musical connection to both the recipient's cultural heritage, and by extension, the work's title. Castelnuovo-Tedesco remarks, in a letter to Eugene Escovado, that although he has set the name Ernesto earlier in the opus⁵⁷, he treats it differently in the *Canzone Calabrese*.⁵⁸

⁵⁶ The Memorial Service for Ernest Calabria, Saint Peter's Church, December 20, 1994

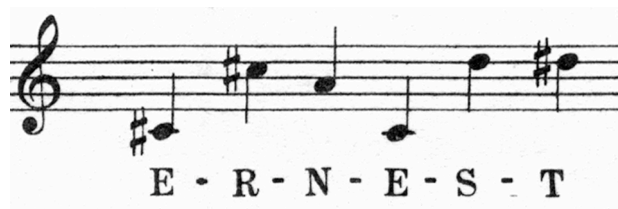
⁵⁷ Opus 170 #41 *Cancion Argentina* was written Ernesto Bitteti.

⁵⁸ Letter from Mario Castelnuovo-Tedesco to Eugene Escovado dated April 29, 1967. University of California at Berkeley.

Table 2.19 Analytical Diagram of Opus 170, #48, *Canzone Calabrese*

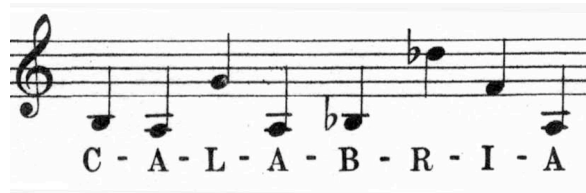
Section	Measures	Themes / Tonal Areas
A	1-24	Ascending Ernest and Calabria Themes / A major, C# minor, E major, A major/minor
B	25-48	Descending Ernest and Calabria Themes / D minor, F major, F# minor
A2	49-73	Ascending Ernest and Calabria Themes

Figure 2.19.1 Ascending Ernest Theme



The A section sets first the ascending Ernest and later the ascending Calabria themes, and features phrases 6 (2+4), 6 (2+4), 8 (2+2+4), and 4 (2+2) measures in length. The first and second phrases each depart from an unadorned version of the ascending Ernest theme that lead to the passages in A major and C# minor. The third phrase reflects the ascending Ernest theme but is melodically less angular as it returns to a tonality of A that is ambiguous in its modality.

Figure 2.19.2 Ascending Calabria Theme



Section A's fourth phrase most prominent feature is a harmonic dwelling on the flatted second scale degree as it sets the ascending Calabria theme.

Figure 2.19.3 Descending Ernest Theme



The B section, while featuring a phrase design that is identical to that of section A while setting the descending Ernest and Calabria themes, also inverts elements of section A's harmony and modality. The first and second phrases each depart from the descending Ernest theme and have tonalities of D minor and F major. The third phrase is reflective of the others and remains in the established F major harmonic area.

Figure 2.19.1 Descending Calabria Theme



The B section closes with a phrase based on the descending Calabria theme that inverts the harmonic idea of its counterpart in section A through a harmonic descent of a minor second.

Section A2, which is nearly identical to section A, differing only in its final phrase, brings the work to its close.

Opus 170, No. 50, Tarantella Campana sul nome de Eugene di Novi

Background

Eugene Di Novi (b. 1928) is Toronto based Jazz pianist who studied with Castelnuovo-Tedesco in the 1950-60s.⁵⁹ Some confusion arose over the manner in which his name was published in *Forlivesi* score as the recipient actually goes by Gene Dinovi. Dinovi is uncertain of the reason that Castelnuovo-Tedesco scored the *Tarantella Campana* for the guitar.⁶⁰ Correspondence, letters and postcards, between Tedesco and Dinovi (in Brooklyn, New York) in the late 1950's and early 1960's indicate the close personal relationship Tedesco had with his student/friend. Not only does it show Tedesco's musical industriousness, but also his warmth, his humor, and his dedication to his students.

November 9, 1955
269 Clark Drive
Beverly Hills, California

Dear Gene,

⁵⁹ See Appendix E

⁶⁰ Personal Interview of Gene Dinovi by the author.

Thank you for your letter. You are always very touching in your expressions of gratitude toward me, although, really, I don't deserve them. Anyway I am glad if I have been (as you say) an inspiration to you (although I am not always an inspiration to myself!)

But I can't complain right now; I have been working steadily these past few weeks, and I have just started a new opera (which of course is going to keep me busy for many months!)

I hope to see you soon in L.A., and I will try to give you as much time as you wish. In the meantime give my regards to Hal, and believe me most friendly yours,

Mario Castelnuovo-Tedesco

February 27, 1956
Beverly Hills

Dear Gene,

Thank you for your letter and for the check. Too bad Lena didn't decide to get treated in L.A. so you could have had some more lessons! Anyway I hope nothing will interfere with your European trip .

In the meantime let me know when the little one is born! And all most friendly wishes to you and to your wife.

Mario Castelnuovo-Tedesco

P.S. The opera (actually the operas as they are two now!) are proceeding well (slowly but well..) the first one is on page 220, the second on page 110. But as I figure out about 1200 for each one, it will take a long time to complete them!!!

May 9, 1956
Beverly Hills

Dear Gene,

Thank you for your letter. And Marty had already sent me your greeting. But, as a matter of fact,...you had slightly neglected me!...and you didn't even write me when the child was born! So I send you my delayed congratulations and all best wishes!

I am glad you are enjoying your European trip and I imagine you just have lots of unusual experiences- I envy you being in Paris at this time of the year. When I was living in Italy (and was a rich man) I always used to go to Paris for some weeks in the spring; and sometimes miss it... They also used to have the most interesting musical events at this time and I just see announced in the Guide (der??)Concerts "the annual Festival of Paris": so, if you have time, you can have your choice.

As for myself, I am in comparatively good health; and quite busy as usual...last week I was working (at the same time) on my two operas while writing a new Guitar piece (*Passalaglia and Fugue*) commissioned by Segovia and scoring a UPA cartoon, *Etiquette*. So, at least, I can say that I am not lacking in variety. Besides I have plenty of students, of all ages and...(I was about to say) of all sexes! I have even two nuns! Otherwise, on the outside, Hollywood is just as dull as ever! (and the weather for over a month now, miserable.)

I hope to hear soon of your "Parisian impressions". In the meantime, give my regards to Lennie and believe me with all best wishes.

Sincerely yours,

M. C. T.

Postcard #1

August 12, 1956, Florence

(Picture on card is a Panorama of Florence)

These are my last days in Florence. I should be home on the 21st. See you soon!

Affectionate greetings,

Mario Castelnuovo-Tedesco

Letter February 8, 1957

Dear Gene,

I was glad to hear from you again after such a long time, and to know that you are well. Unfortunately, you will come back to L.A. when I am about to leave or have already left! As a matter of fact we plan to spend the summer in Italy this year, and to leave (via Spain) around April 20th. But I should be back around the middle of October, and I hope to see you then.

I have been very active this last year having written a complete three act opera during 1956, and now I have started another one (also in three acts) of which I have just finished the 1st Act today. If you to some record store try to hear the beautiful recording of my *2nd Violin Concerto*, played by Heifetz which has been just released/ RCA Victor LM-2050—With all best wishes to you and the family believe me most friendly yours,

Mario Castelnuovo-Tedesco

Postcard #2 June 4, 1957

(Picture is of Florence from the Pont Vecchio.)

Dear Gene,

In a big envelope (containing all the mail arrived after I left) I received yesterday your letter of May 1st. Yes, I am in Europe (we left April 19, and we were (for two weeks) in Spain) and I am planning to stay here until October 1st. I should be back in Los Angeles around Oct. 15, and, at that time, I will be very glad to see you and to start our lessons again. In the meantime all best wishes.

Mario Castelnuovo-Tedesco

Postcard #3 June 6, 1959

Picture is of Florence and the Arno

I am afraid we will "cross again"! Around the middle of August, when you are flying to Paris, I will be flying back to the States! Anyway let me know to what address in France I can write you when I have listened to your record. In the meantime all my wishes,

Mario Castelnuovo-Tedesco

June 24, 1964

Florence

Dear Gene-

Thank you for your letter, for the kind thoughts and for the kind thought for the adoption! Which accept, of course! Only that my family is becoming a little too large! Do you know that last year during the rehearsals of "*The Song of Songs*", a little girl who was

singing in the chorus suddenly asked me, Mr. Tedesco! May I adopt you as my grandfather-and this idea pleased everybody so much that suddenly I found myself with about 150 grandchildren?!! (the whole orchestra and chorus!) Anyway, instead of praying –“Our Father who art in Heaven-“ I will gladly say-“My son who art in Heaven Avenuel!”

As for your plans of studying one Bach Fugue every week, and writing one yourself (Isn't (it) too strict a diet?) although I went through a stricter one in my own days...with the result that out of the Conservatory, I didn't write a Fugue again for the next 15 years! Consult Gimpel (who is back, I know): he will probably suggest a more “mixed fare...,and so would I...But we will talk about it when I come back.

When...? Probably around the middle of August, because I have promised my son to wait for him (and he is bound to come at the beginning of August) : otherwise...I would take an earlier plane! Florence is beautiful as usual but it is overcrowded and so noisy that I have to carry cotton in my ears! And the climate is so suffocating that next week we will move to Vollombrosa (a mountain resort nearby) with the hope of finding some fresh air and some silence...

In the meantime give my regards to Artie and to Gimpel. To you the most affectionate greetings from “ Father Mario”.

Postcard #4 (Picture is of Vollombrosa) (not dated)

To give you an idea of Vollombrosa seen from the terrace of the Paradasino (the Little Paradise) where Milton lived in the XVIIth century, the Brownings in the XIX th and myself ,the XXth.

(The monastery was founded in the XIth century by Saint Giovanni Gualberto Antinori. That reminds me that I had a schoolmate of the same name; but...he was not a Saint..and was not too bright.

M.C.T.

Analysis

Tarantella Campana, set in a quick 6/8 meter and 122 measures in length, is a work in a modified binary form that has a high level of energy and vigor that belies the composer's failing health. While most of the works in the cycle give equal emphasis to each of the name derived motives, the ascending Eugene motive takes a role of prominence in the *Tarantella Campana*. Castelnuovo-Tedesco had previously set the name Eugene in *Greeting Card No. 14*, treating it in a very different manner.⁶¹

Table 2.20 Analytical Diagram of Opus 170, #50, *Tarantella Campana*

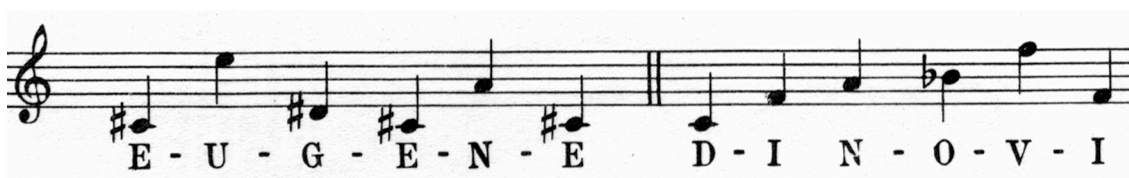
Section	Measures	Themes / Tonal Areas
A Subsection I	1-12	Ascending Eugene / C# minor
A Subsection II	13-20	Ascending Di Novi / F major
A Subsection II	21-24	Descending Di Novi / F# minor
A Subsection II	25-28	Descending Eugene / D minor
A Subsection III	29-40	Ascending Eugene / D minor

⁶¹ Letter from Mario Castelnuovo-Tedesco to Eugene Escovado dated April 29, 1967. University of California at Berkeley.

A2 Subsection I	41-52	Ascending Eugene / C# minor
A2 Subsection II	53-66	Ascending Di Novi / F major
A2 Subsection III	67-76	Descending Eugene / D minor
A2 Subsection IV	77-88	Descending Di Novi / F# minor
A2 Subsection V	89-96	Ascending Eugene / D minor
Coda	97-113	Ascending and Descending Di Novi Themes
Coda	114-122	Ascending Eugene and Di Novi Themes

The A section sets each of work's 4 themes, beginning with the ascending Eugene theme which is presented in phrases of 4 and 8 bars that have a basic tonality of C# minor.

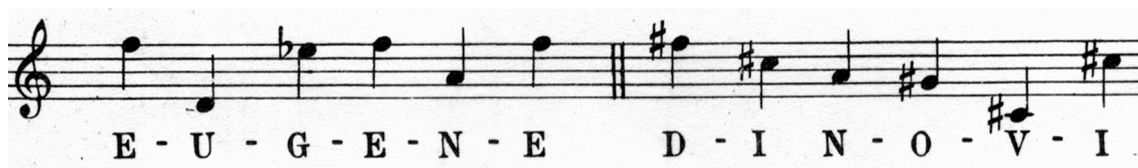
Figure 2.20.1 Ascending Eugene and Di Novi Themes



A 16-bar subsection introduces each of the remaining 3 motives in an episodic and modulatory setting. The ascending Di Novi motive is heard twice. Set over 2 measures, it makes up the first half of antecedent

and consequent 4-bar phrases. The tonality of the antecedent phrase is F major.⁶² The consequent phrase moves from F major to A flat major. The descending Di Novi motive follows. This is also set over 2 measures, but is repeated immediately and is harmonized in C# major. A four-bar phrase based on the descending Eugene motive closes this subsection.

Figure 2.20.2 Descending Eugene and Di Novi Themes



Section A's final subsection is a transposed mirror image of the first subsection, based on the ascending Eugene theme in a D minor tonality.

Because of the similarity of its design, section A2 is recognizable as a variation of Section A that features alterations of the basic rhythmic values and developmental expansion of thematic material. Castelnuovo-Tedesco expands and rearranges the order of the thematic material contained in the middle subsections (II, III and IV, counterpart of subsection II from section A) of section A2, while retaining the basic characteristics of its outer subsections.

⁶² Angelo Gilardino seems to suggest a fingering for a root position as opposed to a first inversion F major chord.

Castelnuovo-Tedesco closes the work with a coda that acts as dénouement in first setting both Di Novi themes and then the ascending Eugene and Di Novi themes.

Postscript

Conclusions

It is my belief that Mario Castelnuovo-Tedesco is a composer whose reputation will continue to grow as the reevaluation of the impact that serial atonal composition, as ill-fated late 20th century common practice, has had on our music and its institutions continues in academic circles. The glow of that common practice is fading rapidly, though not before chasing audiences from our concert halls and leaving composers and their listeners with a sense of mutual suspicion. Castelnuovo-Tedesco and his contemporaries who exposed themselves to ever-increasing criticism because of their belief that tonal frameworks still offered fertile ground for musical inspiration are being recognized for having made a courageous stand. Additionally, the opus 170 *Greeting Cards* are especially important in considering the totality of Castelnuovo-Tedesco's work as they show an innovative aspect of the composer that is generally overlooked by scholars who are unwilling to recognize his contemporary awareness. Castelnuovo-Tedesco's gift for writing and setting lyrical melodies was put to test in the Opus 170 *Greeting Cards* to a degree that exceeds most of his other works and serves as testament to the rarity of his talent. Despite the angular nature of many of the themes contained in the opus, Castelnuovo-

Tedesco's voice remains centered in the works, steadfastly and unmistakably.

It is my hope that this treatise will be of good service to those who encounter it. The research and writing have been undertaken in a serious and fair manner, but also with a deep appreciation and belief in the merits of these works.

Appendices

Appendix A

Biography of Robin Eugene Escovado

I was born August 20, 1931 in Dallas, Texas. My mother's family were farm folk of Scotch descent of the name Guthrie. My maternal grandmother was a Cunningham. My father was of Basque descent, with some American Indian mixed in. His family name originally was "Escovedo", but the spelling was changed to "Escovado" a generation or two before him. My paternal grandmother claimed to be the niece of the notorious western outlaw, John Wesley Hardin, however there appears to be no documentation of that connection.

On my mother's side, there have been several individuals of musical inclination, but of no training. There may be, however, on my father's side, a relationship with a musical branch of the Escovado family hailing from the same small Texas community where my father (John Wayne Escovado) was born. Pete Escovado, a currently well-known popular performer is the only other "Escovado", beyond my own family, of whom I have ever heard. That he is a distant cousin is likely, but undocumented.

My mother and father divorced shortly after my birth. I have two older brothers and one sister. My childhood was one of poverty, being born in the great depression. My mother immediately remarried and during the 1930's I was shuttled constantly between my mother and my father. My brothers remained almost altogether with my father. My step-father was a traveling upholsterer and was constantly on the move. I lived in small towns, always for very short times, all over Texas, Arkansas, and Louisiana. I have no idea how many schools I attended. I had no friends and, because we traveled lightly, had no toys. But I was precocious and an early and avid reader. I was aware very early in my childhood of a musical aptitude.

During a period that I was with my father, who, during all my travels, had remained in Dallas, he took me and my two brothers to Southern

California in the summer of 1941. California was to be my home for the next 17 years. For two years we lived in various migratory camps throughout So. California's Imperial and Coachella Valleys, picking dates, oranges, cotton, etc. My mother, having divorced the upholsterer, soon followed us and in 1943 I returned to her household.

In 1946, in San Diego, when my mother fell heir to a relative's piano, I had my first piano lessons from a shy, elderly Mr. Lockhart who came once a week to our house. I began composing from the beginning. Six months later, my progress was so rapid that, having been recommended to him, I began lessons with Charles Shatto, a pianist, organist, and composer, and San Diego's foremost musician at that time. If ever there had been a match "made in heaven", this was one. I could not have fallen into better hands, or a mentor better suited to my talent, of which Charles was instantly aware. Charles Shatto had been a student of the French composer, Charles Koechlin. Prior to my meeting with Shatto, he had been married to Catherine Urner, an immensely gifted composer, who during the 1920's had been Koechlin's mistress. When she returned to California, she married Charles Shatto who was many years younger than she. He was her student, and then Koechlin's, who lived with Charles and Catherine during his several sojourns to California. Catherine was killed and Shatto severely burned in a tragic auto accident in 1942. It was through Shatto, whose protégé I became, and with whom I lived for seven years, that I came to know the music of Charles Koechlin. It was from his texts on harmony and counterpoint that I acquired my academic training and it was Koechlin's vision of musical beauty that I took as my own. Charles put me through college and gave me the life that I have had.

I left Charles in 1954, and two years later, I moved from San Diego to Los Angeles where I continued my studies with Mario Castelnuovo-Tedesco, who became teacher, foster-father, and lover to me during the last 12 years of his life. But this was to be mostly a long-distance relationship. Mario, after all, had his Clara, a wonderful wife who also was my friend. In 1958, I moved from Los Angeles to New York City. I lived there for 35 years, and had my first publications (though not many). Not having the breadth of talent to be both composer and performer, and a distaste for teaching, I was never able to make a living as a musician. During most of the 1960's I worked for the United Negro College Fund in charge of it radio/TV publicity (the one salaried job that I most liked and believed in). During that period, on behalf of the College Fund, I co-produced with Milton Cross a weekly radio network program, "Negro College Choirs".

Mario's death in 1968, along with other traumas, triggered a profound "change of life" crises, and I was unable to compose for nearly 10 years. Seeking another profession, I went back to school and became a computer-programmer. I adored it as an intellectual exercise, but hated the corporate environments in which I had to work. I was never a "team player" (a concept I despise!) and, thus, a poor employee. However, in spite of many changes of jobs (fortunately, during the 1970's, programmers were in high-demand), I made a good living. In 1980, I returned to composing. The advent of the personal computer was instrumental in that. After almost a decade of inactivity, I found that my powers had exponentially increased. I credit programming, which seems to use much of the same circuitry, for keeping my aptitude alive and even nurturing it.

However, and mostly involuntarily, I found that I had to learn how to compose all over again, thanks mostly to the options that music software make available. I wrote many hundreds of new "student works" during the 1980's, virtually all of which I since discarded as unworthy. But it had not been a waste of time. Early in the 1990's, soon after a return to the West Coast, where I have since lived, I returned to my primary love, choral music and have found a vastly improved fluency. My "angels" are still singing to me.

Robin Eugene Escovado, San Bernardino, CA, 2005

Appendix B

Press Biography of Oscar Ghiglia

Oscar Ghiglia was born in 1938 in Livorno, Italy, to a pianist mother and a painter father. While attending Rome's Santa Cecilia Conservatory, he participated in Segovia's summer master classes in Siena and Santiago de Compostela. His graduation from the Conservatory in 1962 was followed by several important awards: First Prize in the Orense Guitar Competition, First Prize in the Santiago de Compostela Guitar Competition and First Prize in the Radio France International Guitar Competition.

In 1964, Andrés Segovia invited Ghiglia to be his assistant in master classes in California. Since then, Oscar Ghiglia has given concerts and masterclasses throughout the world. In addition to appearing extensively in all parts of North and South America and Europe, he is a frequent performer in the Far East, Israel, Argentina, New Zealand and the South Pacific, and has recorded for Angel and Nonesuch Records.

While being active as a concert artist, Ghiglia has always favored teaching as a sister profession. Very few well-known guitarists today have not at one time or another been in his classes and profited from his lessons. Oscar Ghiglia is currently professor of guitar at the Basel Music-Akademie where he teaches post-graduate students and gives summer courses in Europe, America and the Middle East. He established the classical guitar summer program at Aspen, CO, and taught there for twenty years. He now regularly gives summer classes at the Festival d'Arc in southern France, at the Chigi Academy in Siena, Italy, and at the Festival Garnanno (Italy).

Appendix C

Press Biography of Ronald Purcell

Concert guitarist, pedagogue and chordphonic instrument specialist, Professor Ron C. Purcell earned his degrees in composition, musicology and pedagogy at the Los Angeles Conservatory of Music, California state University, Northridge, Lisboa Conservatorio de Musica, Lisbon and the Orfeo Catala Lleidata, Barcelona.

His major teachers have included Andres Segovia, Emilio Pujol, Macario Santiago Kastner, Mario Castelnuovo-Tedesco, and Alirio Diaz.

Dr. Purcell has produced recordings with Klavier Records and El Maestro Records and has published two books and numerous performance editions with Chanterelle, Columbia Picture Publishing Company (formerly Belwin-Mills) and editions with Mel Bay Publishing Company. Dr. Purcell has written many articles for various organizations and societies. He served as the Guitar Foundation of America and as editor for the journal, American String Teachers Assn., Guitar Division. Presently, he is president of the American Guitar Society and director of the International Guitar Research Archive (IGRA)

His guitar, lute and vihuela performance have taken him throughout the United States, Central America, the Caribbean, Japan and Europe. He is a frequent lecturer, national and international adjudicator, and organizer of local, national and international guitar events.

Appendix D

Biography of Angelo Gilardino

Born at Vercelli, Italy, on 1941, he studied in the music schools of his native town (guitar, cello and composition). His concert career, running from 1958 to 1981, has strongly marked the evolution of the guitar as a leading instrument of the 20th century music: new compositions dedicated to him by authors from all the world, and premiered by him, number in hundreds. Since 1967, Edizioni Musicali Bèrben entrusted him with the leadership of the 20th century guitar music series which became the most important in the world, bearing Gilardino's name. Since 1981, he gave up with his concert career in order to concentrate on his work as a composer, as a teacher and as a musicologist.

Since then, he composed and published the collection of the sixty *Studi di virtuosità e di trascendenza*, acknowledged by John W. Duarte as "milestones of the new guitar repertory", two Sonatas, two sets of Variations (*Variazioni sulla Follia*, *Variazioni sulla Fortuna*), a Suite (*Musica per l'angelo della Melancholia*), other pieces such as *Colloquio con Andrés Segovia*, *Sonatine des fleurs et des oiseaux*, *Tríptico de las visiones*, *Catskill Pond*, *La casa del faro*, *Sonata Mediterranea*, *Sonata del Guadalquivir*, etc.; four multi-guitaristic Concertos (*Concerto d'estate*, *Concierto de Córdoba*, premiered at Córdoba Festival on 1994, *Poema d'inverno*, *Concerto d'autunno*), and six Concertos with chamber orchestra: Concerto for guitar (*Leçons de Ténèbres*, 1996), Concerto for mandolin and guitar (*Fiori di novembre*, 1997), *Concerto Italiano* for four guitars (1998), Concerto for flute and guitar (*La casa delle ombre*, 1999), *Liederkonzert* for two guitars (2000), Concerto for Guitar and Accordion (*En las tierras altas*, 2001), plus chamber music with guitar, including two *Sonatina-Lied* respectively for bassoon and guitar and violin and guitar. His works are regularly performed in concert, recorded and featured as test pieces in competitions.

As a teacher, he was appointed since 1965 to 1981 at the Liceo Musicale "G.B. Viotti" at Vercelli and, since 1981 until 2004, he has been a professor at the State Conservatory "Antonio Vivaldi" at Alessandria. Since 1984 until 2003 he has lead the post-graduate courses at the Accademia Superiore Internazionale "Lorenzo Perosi" at Biella. He has given about 200 courses, seminars and masterclasses in various European countries,

invited by universities, academies, conservatories and festivals. On 1989, the town of Lagonegro has awarded him with honorary citizenship as an acknowledgement of his teaching activity for the Internazionale Guitar Festival. On 1993, the University of Granada, Spain, invited him to give a course for the celebration of the 100th anniversary of Andrés Segovia's birth. On 1998, he has been awarded the Marengo Prize by the Conservatory of Alessandria.

As a musicologist, he has given a powerful contribution to the guitar repertoire of the first half of the 20th century with his discoveries and publications of important works which were either unknown or considered as lost, such as the *Sonata para guitarra* by Antonio José, the *Variazioni* by Ottorino Respighi and a large *corpus* of guitar works written for Andrés Segovia by Spanish, French and British composers during the Twenties and the Thirties. Since 2002, he is the general editor of *The Andrés Segovia Archive*, the series published by Edizioni Musicali Bèrben and devoted to those works. He has also reconstructed the Concerto for guitar and Orchestra of the Russian composer Boris Asafiev, published by Editions Orphée. As a consequence of these rescues of his, a new powerful addition has been gifted to the historical repertoire of the guitar in the 20th century.

In 1997, he has been appointed as the artistic director of the "Andrés Segovia" Foundation of Linares, Spain, the Segovia Museum.

The Italian Guitar Congress has awarded him the prize "Golden Guitar" for three times (1997, 1998, 2000), respectively for his compositions, for his teaching and for his musicological search.

He has written two books dealing with the principles of guitar technique. He has published a handbook devoted to those composers who aim to write for guitar, but who do not play this instrument. He has also published a handbook of guitar history and a relevant number of essays and articles.

The prizes received by his pupils in the international competitions, as well as his memberships in the juries, are countless.

Appendix E

Biography for Gene Di Novi

Dinovi, Gene (Eugene Salvatore Patrick). Pianist, composer, singer, b Brooklyn, 26 May 1928. He began his career as a teenaged bebop pianist in jazz clubs along New York's fabled 52nd Street and played for several bandleaders (Henry Jerome, Joe Marsala, Boyd Raeburn, Stan Hasselgard, and others) in the late 1940s. He recorded as a sideman to Benny Goodman (for Capitol), Brew Moore (Savoy), Aaron Sachs (Manor), Artie Shaw (Columbia), and Lester Young (Alladin) in this period. A popular accompanist with singers, DiNovi played in the early 1950s for Peggy Lee and Tony Bennett, and 1955-63 for Lena Horne, latterly on an intermittent basis.

While in Los Angeles at mid-decade with Lee, and again while working as a pianist and arranger for TV there during the 1960s, he studied composition and orchestration with Mario Castelnuovo-Tedesco. He also studied piano with Jacob Gimpel and conducting and composition with Maria di Bonaventura in Los Angeles during the 1960s. After his first visit to Toronto in 1971 as an accompanist to Carmen McRae, DiNovi made the city his home in 1972.

DiNovi has divided his career there between extended solo piano engagements at several of the city's more exclusive rooms (Charles One at La Scala and, later in later years, lounges at the Royal York, Sutton Place, and Four Seasons hotels) and studio work as an arranger and composer of incidental music, jingles, and film scores. He starred in 1974 with the singer Jodie Drake on CBC (Toronto) TV's 'Gene and Jodie' and has presented programs and series about US popular song and songwriters on CBC radio (including seasons intermittently 1975-81 on 'The Morning Show' and its successor 'Morningside'), TV Ontario ('The Music Room,' 1980), and in concert.

DiNovi's own songs (to lyrics by Spence Maxwell, Bob Comstock, Johnny Mercer, and others) include 'Brand New Day' and 'I Can Hear the Music' and have been recorded by Maurice Chevalier, Doris Day, Percy Faith, Peggy Lee, and Nancy Wilson. DiNovi also has composed The Scandanavian Suite No. 1 (Sweden) (recorded in 1958 for Roulette), a Divertimento in Blue (for Benny Goodman), Hommage à Satie, and several other classical

pieces. In 1984 he began touring in Canada with the clarinetist James Campbell, playing mixed programs of jazz and classical music.

DiNovi's recordings during his Canadian years include *Softly As I Leave You* (1977, PediMega Records # 1) of piano solos, *Each Day Is Valentine's Day* (1984, PediMega Records #2) and *Ruby & Gene Play George & Ira Gershwin* (1984, PediMega Records #3) of duets with the US cornetist Ruby Braff, and *Precious Moment* (1990, Marshmallow 00204) with the Japanese musicians Kohji Toyama (bass) and Yukio Kimura (drums). The last-named was recorded in Yokohama after DiNovi performed solo at the Canadian Pavilion at Expo 90 in Osaka. In 1991 he returned to a bebop setting with Dave Young (bass) and Memo Acevedo (drums) at George's Jazz Room and elsewhere; with Acevedo and Don (W.) Thompson, he recorded two more albums for eventual release by Marshmallow.

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Vita

David S. Asbury (b. 1963) is the youngest of five children born to university professors (Charles and Barbara), and raised in Miami, Florida. The only child to express intense musical interest, he was given a guitar on his seventh birthday and has been playing ever since. He holds a Bachelor of Music degree from the North Carolina School of the Arts and a Masters of Music degree from The University of Texas at Austin, his principal teachers being noted pedagogues Aaron Shearer and Adam Holzman. He has served on the faculty of Southwestern University, Georgetown, Texas since 1992. In January of 1993 he married Angela Preketes, a Doctor of Veterinary Medicine and best friend since childhood. They have two daughters, Frances and Meg.

Permanent address: 1608 South Main Street, Georgetown, Texas 78626

This dissertation was typed by the author.